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LECTURES ON ENGLISH COMIC & SATIRIC ART,

By Mr. R. W. BUSS, (Painter, Designer on Wood, and Etcher,)

46, Camden Street, Camden Town, London.

The Empire, Oct. 23, 1853.

Comic and Satiric Art.—On Thursday evening, Mr. R. W. Buss, the well-known Artist, delivered at the Whittington Club, the first of a series of Lectures on English, Comic, and Satirie Art.

The object of Mr. Buss in thus introducing himself to the public, is to enlighten them upon a branch of art which he says has not yet been duly appreciated. He has been many years occupied in collecting materials, pictorial and otherwise, for his Lectures. and the information he imparts is abundantly sufficient to show that he was not only well qualified for his task, but that he knew all the most available sources from whence information and assistance could be procured. He traces the history and progress of caricature and comic art, from the earliest periods to the present time; and illustrates in a graphic and instructive manner the principle upon which he starts as the basis of his lecture, *viz.*, that artists who have delineated human nature in its merriest aspect have won for themselves a higher position than the world has been pleased to accord to them. He points out the true end and aim of pictorial satire, and shows with considerable humour how much of what is generally called caricature, is produced by the efforts which fashion makes to distort the works of nature. This species of caricature he terms "unintentional," and he explains that an artist may sometimes produce a very ludicrous design, without intending it to be so. All his positions are demonstrated by pictorial illustrations, conceived and executed in the true spirit of genial humour, and the general effect of the lecture is that the audience are excited to merriment, whilst they are receiving instruction in a most interesting branch of art.

Morning Herald, Oct. 28, 1853.

English Comic and Satirie Art.—Mr. R. W. Buss, last night gave the second of a series of lectures at the Whittington Club, on English Comic and Satirie Art. The Lecturer reviewed the period when caricature was first identified with the higher order of Satire, with the works of Pope, Swift, and Arbuthnot. Then came political caricature, the spirit for which is still retained in this free country; for it was an established fact that caricature could not flourish under a despotism.

It would be impossible to enumerate the many highly interesting illustrations given. As establishing the character of Hogarth, as superior to all his contemporaries the Lecturer brought forward his "Gin Lane," "Beer Street," "the Landscape in False Perspective," "the Beggars' Opera," &c. The keen wit and marvellously fine satire of Hogarth, render his compositions perfect studies, for they may be repeatedly viewed before the unmberless points they display, politically or morally, can be really appreciated.

Tracing the progress of caricature, the lecture ended with the works of Bunbury, which in humour, are perhaps not surpassed. The next lecture will commence with Gillray, and George Cruikshank, and the course will close with the Artists of the present day. HB.&c. The arrangement of the discourse was extremely pleasing, and Mr. Buss certainly shews a perfect knowledge of the very interesting subject which he so admirably illustrates.

Eastern Star, November 5, 1853.

Comic and Satirie Art at the Whittington Club.—Mr. R. W. Buss, well-known as a humorous painter and designer, on Thursday last gave the second of a course of four lectures on English Comic and Satiric Art, in the large room of the above clubhouse. In a brief review of the progress of the fine arts from ancient times, he contended that the merry phase of art, like that of literature, possessed especial claims to the sympathies of all civilized communities; for although not so exalted in its aim as the serious and the epic, still the vivid images of weakness, folly and vice, which it reflected upon society, not merely provoked us to a merry laugh, but was found to be a more efficient corrector of folly and wickedness, than Papal Bulls, Royal Decrees, or Acts of Parliament. The lecturer stated that he had devoted several years to the preparation of his lectures, and the numerous illustrations. He clearly pointed out and illustrated by his original designs the difference between comic art and caricature, both of which were important auxiliaries to Satire. Many ancient and odd signs were alluded to, and their meaning explained. He was very happy in tracing the transitions from ideal beauty into character, from character to caricature, and from caricature into the grotesque. Fac-similes of numerous rare old MSS. were exhibited, and copies of curious old wood cuts, made by permission from the originals in the possession of Mr. Hawkins, and other private collectors. The political points which had provoked the satirical attacks on Walpole, Wilkes, Pitt, and their contemporaries, were revived in the many graphic satires selected. The drawings are all large, to be seen at a distance, and are very carefully done. The lecture was delivered with great distinctness and humour. It is evident that the lectures have been got up with great research and care. To say that the entertainment was amusing throughout, would, though true, be not saying enough; for indeed it was full of points of great political and biographical interest from beginning to end.

Preston Chronicle and Lancashire Advertiser, Nov. 12.

Mr. R. W. Buss, the painter of the picture, so well known by the popular engraving of it, of James Watt's first experiment on Steam, has lately been delivering a series of four lectures on "Comic and Satiric Art." Mr. Buss is himself an etcher of humorous subjects of no mean order, and he has taken up the history of humorous art *con amore*. He traces the act of caricature in England from its beginning down to the present time—gives one at least, sometimes as many as twenty examples, of the different artists who have obtained a reputation in this department of art. Those who have not yet made the subject their study will be agreeably surprised to find how largely a knowledge of its main features contributes to the elucidation of the history of our own country. An abler or more amusing exponent of this history than Mr. Buss, could not be easily found.

Manchester Examiner and Times, Nov. 23, 1853.

Lectures of Mr. R. W. Buss on Comic Art.—The course of four lectures, on the History and Progress of "English Comic and Satiric Art," delivered by Mr. R. W. Buss, at the Mechanics' Institution, began on Monday afternoon, the first lecture being given at two o'clock, and repeated to a popular audience at eight o'clock in the evening. It was pleasingly illustrated by means of numerous magnified copies of the pictures, engravings, or other specimens of art to which the lecturer directed attention. Mr. Buss divided the early specimens generally, into the two classes of unintentional and intentional caricature. Among the former he showed the hideous idols of savage Pacific ocean islanders; the distortions of the human body, caused by pernicious fashions; he included also the rude productions of incipient art and illuminated MSS. done by monkish scribes in the middle ages. With the commencement of the Reformation contest, began the more general use of pictorial satire, as a weapon of party warfare. A great many inventions, of an allegorical kind, were exhibited, equally instructive and entertaining. The caricatures on Cromwell and Fairfax, on the one hand, and those directed against James II, and the Pretender on the other, suggest the most interesting reflections that can occur in the study of that critical epoch of our English history. Mr. Buss's second lecture will include the times of the three Georges, and our pictorial Shakspere—at least the Shakspere of ordinary life—William Hogarth.

Manchester Guardian, Nov. 23, 1853.

Lectures on Comic and Satiric Art.—On Monday afternoon, and again on the same evening, Mr. R. W. Buss delivered in the lecture theatre of the Mechanics' Institution, Cowper Street, the first of a course of four lectures on "English Comic and Satiric Art." After stating the reasons which had induced him to undertake this course of lectures, the principal of which was a desire to vindicate comic art from the imputation of caricature, and describing the aim of satire, whether of the pen or pencil, to be to restrain the vices and follies of all classes of society; Mr. Buss explained the derivation of the word caricature, and exhibited a great number of caricatures, some of which had been copied from old MSS. and others had been published at various times between the invention of printing and the reign of Queen Anne. They included copies of prints published in England at the time of the Reformation, the Civil Wars, the Restoration, and the Revolution of 1688. The lecture was very favourably received.

Manchester Guardian, Nov. 30, 1853.

Lectures on Comic and Satiric Art.—On Friday evening, Mr. R. W. Buss, delivered in the lecture theatre of the Mechanics' Institution, the second of his course of four lectures, on "English Comic and Satiric Art." In this lecture, Mr. Buss continued his notice of caricatures, and traced them from the Revolution of 1688 to the death of Hogarth. The third lecture was delivered on Monday evening, and included notices of caricatures and caricaturists from James Gillray to George Cruikshank. The caricaturists whose works were noted, were Gillray, Captain Grose, (author of the only practical work on caricature), James Sayer, Rowlandson, Woodward, Isaac Cruikshank, and George Cruikshank. Both these lectures were abundantly illustrated with copies of the caricatures referred to, or portions selected from them, and they were both well received by numerous audiences.

The Western Courier.

Devonport Mechanics' Institute. Lectures on Caricature Art. The first of these was delivered to a large audience, last evening. In this novel subject, as treated by the lecturer, we were surprised at the vast fund of humour stored up in a few private collections of prints executed by our old graphic humourists. This art of caricature, is one thoroughly identified with the peculiarities of John Bull, who growls at and satirizes everybody and everything. To the student of history, these lectures are particularly interesting, shedding new light upon important passages of English history; while in an artistic point of view, there is a mass of Comic and Satiric productions of the pencil, of which, in fact, very few, even of those who have studied the arts, have the remotest conception. The lecture was listened to with marked attention by a very large audience, who frequently expressed their opinion of its value by hearty rounds of applause.

The Sheffield Times, Jan. 28, 1853.

As on the occasion of his previous lecture at the Philosophical Institution, Mr. Buss was listened to with deep attention by a discriminating and intellectual audience, who were evidently delighted with his graphic and pleasing style of description.

Leeds Mercury.

Leeds Mechanics' Institute and Literary Society.—Mr. R. W. Buss, (the artist) of London, gave, on Monday evening, the first of four lectures on "English Comic and Satiric Art." Mr. Buss's great experience as an illustrator of popular works, enabled him to present a most excellent series of copies from examples of a ludicrous character, whether they derived it from involuntary absurdity or designed ridicule. The lecturer gave a very lucid sketch of the various styles of art, and both defined the proper province of the graphic satirist, and showed how he could do good service in the cause of common sense, morals, and decorum. Amongst the specimens were two, one which represented a wooden idol from the British Museum, with a most attenuated bit of timber in the place of the waist, and the other a lady of most exact fashion, which excited in the audience a most provokingly ludicrous analogy, and which was cleverly and judiciously improved by Mr. Buss.

Leeds Mercury, Jan. 4, 1854.

On Wednesday evening Mr. R. W. Buss delivered his fourth lecture on Comic and Satiric Art, the intermediate lectures having been delivered on Saturday and Monday. In his second lecture Mr. Buss arrayed before his audience that masterly series of satirical allegories, which exposed the intrigues of the days of Walpole, Chatham, and Wilkes and those pictorial morals which have immortalized the name of Hogarth. The third lecture did ample justice to the racy pencil of Gillray and the drollery of Rowlandson, and on Wednesday evening Mr. Buss reviewed the more refined, and, as he believed, not less powerful, productions of cotemporary artists. These lectures have given an admirable *coup d'œil* of the leading events which have been rendered laughable by the graphic satirist during two centuries. The illustrations have been eminently effective. The lecturer's style is vivacious and full of point, and his matter replete with information, historical and artistic.

Wakefield Journal and Examiner.

Lectures on Comic and Satiric Art. The first of a series of lectures on an entirely novel subject in the arts, at least as far as our experience of art-lectures serves us, was delivered last evening by Mr. R. W. Buss, at the Church Institution in this town, the Vicar in the chair. Of the subject every one who reads history attentively can judge, for, in fact, the art of which Mr. Buss treats is a record of important political events, written down, as it were, by the etching point of the designer of satirical works, and familiar to our great grandfathers and their fathers as popular caricatures. The numerous preliminary observations, and the comical illustrative drawings with which the lecturer prefaces his history of English Satiric Art, may be considered as an essay on that subject as novel as it is interesting and original. An immense number of enlarged drawings were exhibited during the lecture, all of them copied with scrupulous fidelity from curious MSS. and other authorities, although many of the illustrations of the principles of caricature were entirely original designs, made by Mr. Buss. The subject is amply illustrated, and described with that humour and zest for comic art which might be expected of the painter of the comic works contributed by him to the London and provincial exhibitions of works of art. During the delivery of the lecture, Mr. Buss was cheered enthusiastically by a very numerous and respectable audience.

Wakefield Journal and Examiner, Jan. 2, 1854.

Wakefield Church Institution.—Mr. R. W. Buss, of London, delivered his second lecture on English Comic and Satiric Art, last night, at the above institution. The Vicar presided. The subject matter of the second lecture was, if possible, even more interesting than that of the previous one. Amongst them was the first caricature, we believe, ever published upon bribery at elections. Hogarth's caricatures succeeded, then Darley's (a new name to us), concluding with the rich works of Bunbury. Mr. Buss has traced the progress of Comic Art and Satire in England with great judgment, by his selecting from a large mass of materials important specimens, both as regards the artist and the subject, conveying at the same time the exact style of the artist, and a record of some great political or social event, thus rendering these lectures most interesting to the amateur of fine art, as well as to the student of English history. They were attentively listened to by numerous audiences, who expressed in the usual manner their obligations to Mr. Buss.

The Sheffield Times.

The first of a series of lectures on Comic and Satiric Art was delivered on Tuesday evening at the Music Hall, before the members of the Sheffield Literary and Philosophical Society, by Mr. R. W. Buss. The lecturer stated that he wished to vindicate comic art from the sneering charge of caricature too frequently brought against it. He then defined ideal beauty, character, caricature, and grotesque, and divided caricature into intentional and unintentional. Of intentional caricature, the lecturer gave instances from Greek and Roman art, and then proceeded to trace its rise and progress in England, beginning at a time antecedent to the invention of printing, and tracing it down to the reigns of the Georges. The lecturer, who was listened to with much attention by a select and highly respectable audience, concluded amidst applause. His remarks were illustrated by an extensive series of drawings, many of which are taken from very scarce works.

Leeds Times, January 28, 1854.

Leeds Mechanics' Institution and Literary Society.—Mr. Buss, well known from a variety of clever productions as a painter and illustrator of popular works, is now giving four lectures on Humorous and Satiric Art; the first of which was delivered to a crowded room on Monday last. In discriminating between the several kinds of Art, Mr. Buss gave a good scientific classification of their aims and attributes.

Journal of the Society of Arts, Feb. 17, 1854.

Mr. R. W. Buss, the artist, has been giving his four lectures on Humorous and Satiric Art, with great *eclat* at the Leeds Mechanics' Institution and Literary Society. The idea of examining this branch of Art, which in a certain sense, is truly historical, both æsthetically, and in relation to the events the several sketches introduced in illustration are designed to render ludicrous, has a great deal of originality, and, as developed by Mr. Buss, yielded much instruction, both as regards the principles of art, and its use as a powerful corrective of vice, affectation, and folly.

Art Journal, Feb. 1845.

Mr. R. W. Buss, the painter of humorous pictures, has recently enrolled himself on the list of public lecturers, by delivering a series of Essays on "Comic and Satiric Art in England," from the earliest period to the present time; illustrated by examples of the styles of the great caricaturis's Gillray, Rowlandson, G. Cruikshank, &c., &c. These lectures have been delivered in London, Manchester, Sheffield, Leeds, Wakefield, Plymouth, Devonport, and Exeter, and at Wimpole Hall, before a large party, guests of the Earl of Hardwicke. The subject he has taken in hand is one that is very amusing, and not uninstructive.

The Sheffield Free Press.

On Tuesday evening R. W. Buss, Esq., delivered, at the Music Hall, Sheffield, before the members of the Literary and Philosophical Society, the first of a series of four lectures on Comic and Satiric Art. There was a numerous attendance. The lecture was of a highly interesting character, and illustrated by numerous drawings.

Mr. Buss delivered his second lecture on Friday evening. He stated that satire was ably wielded by Pope, Swift, and other great minds, to aid the cause of reform; and that from these, caricature obtained its political personifications. The first bribery caricature appeared in 1727, on the occasion of the great Whig majority being returned during the ministry of Sir Robert Walpole. In noticing Hogarth's Gin Lane, Beer Street, Beggar's Opera, &c., the lecturer compared that great painter to Charles Dickens, the bosom friend of the multitude, who responded to the efforts of both to elevate and improve them. The lecture was highly interesting.

Sheffield Examiner.

On Tuesday and Friday evenings in the present week, two lectures on Comic Satiric Art, were delivered in the Music Hall, by R. W. Buss, Esq., of London. The lecturer traced the school of Comic and Satiric Art from Gillray to the present time, illustrating his remarks by numerous well executed and graphic illustrations, exhibiting the peculiarities of all the great masters in this style of art. He concluded a course of interesting and instructive lectures with some well-timed observations on the importance of caricature, and pointed out many instances in which it had proved of the highest service to public morality.

The Plymouth and Devonport Weekly Journal.

Mr. R. W. Buss on Caricature. On Saturday evening last, R. W. Buss, Esq., delivered the first of a course of lectures at the Mechanics' Institute, Plymouth, on the history of Comic and Satiric Art in England, with illustrative exhibitions of Cartoons. The subject was one of a highly interesting character, and must have cost the lecturer a vast deal of time in its preparation, as it was richly illustrated with copies of many of the most famous caricatures of olden time, all of which he graphically described with much of that quaint humour which is so valuable, and really necessary to the right treatment of such a subject. To the literary man and the intelligent reader, these lectures are full of interest, for the lecturer has delved in a mine of pictorial wealth; he has worked with success, and has drawn from almost hidden sources, an immense variety of pictorial illustrations of satiric and comic art, such as it has been the good fortune of few persons to have had the pleasure of seeing before.

Leeds Intelligencer.

Mr. Buss of London, the productions of whose pencil and etching needle are well-known to the readers of many of our popular illustrated works, gave an excellent lecture the first of a course of four, on English Comic and Satiric Art, on Monday evening, at the Mechanic's Institution.

The Sheffield Times.

Mr. Buss concluded the fourth of his excellent lectures on Comic Art and Caricature, at the Sheffield Literary and Philosophical Society, by an able description of the political and social importance of caricature.

English Graphic Satire

AND ITS RELATION TO DIFFERENT STYLES OF

Painting, Sculpture, and Engraving

A CONTRIBUTION TO THE HISTORY OF THE ENGLISH SCHOOL OF ART

THE NUMEROUS ILLUSTRATIONS SELECTED AND DRAWN FROM THE ORIGINALS BY

ROBERT WILLIAM BUSS

Painter, Designer, and Etcher

AND REPRODUCED BY PHOTO-LITHOGRAPHY

PRINTED FOR THE AUTHOR BY VIRTUE & CO.

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DEDICATION.

IN England it has been, and still is, customary to dedicate, or to inscribe a new production of the pen to Somebody; that Somebody being most frequently a royal, noble, wealthy, or learned personage. But in the present day "a change has come o'er the scene." This magnificent Somebody has now in a great measure given way to the more humble but affectionate friend of the author, selected from the circle of those most dear to him—a custom so fraught with affection I deem worthy of imitation.

My "Somebody" I therefore select from that small but dear circle formed by my own children; and I dedicate this work on ENGLISH GRAPHIC SATIRE *to my only daughter,* FRANCES MARY.

From an early period she has shared my hopes and fears while I was pursuing an arduous and uncertainly remunerated profession. Without her this book, whatever may be its merits or demerits, would have never existed. It was "Dear Fanny" who, foremost among a large group of kind and admiring friends, urged me to commence the work, and cheered me on to its completion. Therefore to her belongs all that can be fitly and affectionately comprised in a dedication.

By an unusual combination of talent and energy she has won for herself an honourable position as an educator. I join my hopes, with those of numerous and attached friends, that her useful life may be prolonged, and that she may be granted health to enjoy it.

ROBERT WILLIAM BUSS.

14, *Camden Street, Camden Town,*

London, June 1874.

PREFATORY AND EXPLANATORY REMARKS.

THIS Essay differs materially from other works similar in title, and with apparently a similar object. The difference consists in the fact, that I have not included political history in my view of the progress of Graphic Satire in England; nor have I entered upon the antiquarian ground so ably occupied by other writers on this subject.

I consider Graphic Satire, or, in the ordinary sense of the term, Caricature, as an important branch of the Fine Arts in this country, however contemptuously an art so popular may be regarded by some inconsiderate critics. Nor can the history and progress of the English school of art be complete without much more than a mere mention, or slight notice of Satiric Art.

I believe no work upon the history of art in England comprehends any notice whatever of the efforts of artists in Caricature whose talents and energies have at various times exercised a powerful influence on public opinion—indeed, far more so than the works by professors of the grand style of art in their mightiest efforts.

Henry Fuseli, a Royal Academician, professor of painting and teacher of drawing at the Royal Academy of England, an undoubtedly great artist, lived with his head so high up in the clouds of poetic and heroic art, that in his lectures on the English

school he scarcely condescended to notice an artist of such world-wide renown as William Hogarth! The notice he does give of this great painter is in dispraise of his works, speaking of them as low and vulgar—"mere chronicles of scandal!"

It is curious to mark the contrast of public estimation of works by Fuseli and by Hogarth. Fuseli's works are so repulsive to the general taste that, with all his learning and talent, no picture of his has a place on the walls of our National Gallery. On the other hand, Hogarth and his pictures (he was also a caricaturist) are as household gods to the public, and of all English artists he is the one most known and most esteemed on the Continent and in the New World.

Numerous volumes of criticism have been written upon the great dramatic pictures of this truly English painter, whose works have been described by all our celebrated essayists since his time. But Caricature, although of humbler pretensions to art than the works of Hogarth or of England's historical painters, surely deserves some notice. Therefore, as this popular branch of art is disregarded by writers on the English school, the present little work seeks to give this phase of art some consideration. Its object is also to show how Graphic Satire has descended from antiquity to a thoroughly appreciative age in a free country like England, what materials caricaturists had to work with, how those materials were most felicitously employed, how ancient bequests of art have been most ingeniously adapted by modern artists, and how they have superadded invention, composition, light and shade, and a power of drawing far superior to the efforts of the caricaturists of antiquity.

Caricature has so wide a range that there is no mode of execution in art that has not at one time or other been employed on it. These various modes of executing caricatures I endeavour to explain, and I give, wherever it is practicable, a fac-simile of the artist's work, line for line, dot for dot. Thus it will be evident that this work differs essentially from all those whose object

is simply to illustrate political events by means of outlines from designs by our celebrated caricaturists. I view the art of Caricature from an artist's stand-point, and criticise efforts in it by the same rules as guide us in our judgment of pictures or drawings; for, after all, Caricature is really the slighter exercise of art by men whose more elaborated works have been, and are, duly chronicled in the annals of art.

In some cases the peculiar gift of a perception of the ludicrous may induce a painter in oil or water-colours to devote more of his attention to comic and slight productions of the pencil or etching-needle than to pictures. Such is the case with Hogarth, Gillray, George Cruikshank, John Doyle, John Leech, and our present comic artists.

This view of the art of Caricature, or "English Comic and Satiric Art," I held many years ago, and, in order to help in popularizing it and explaining its art-principles, I prepared a series of four lectures, illustrated by three hundred examples selected from works by our most celebrated Graphic Satirists. These examples were drawn by my own hand on cartoons, each measuring between six and seven feet. There were sixty of these cartoons, which, passing over rollers, were thus displayed behind a handsome portable frame. The illustrations, being of a large size, were visible to a numerous audience. To avoid confusion in the subjects, all the speeches supposed to be uttered by the introduced figures were omitted.

The success of these lectures was great, as I had engagements at almost every literary and scientific institution in London, its suburbs, and the principal towns in the provinces.

Amongst the most gratifying results of my lectures was the fact that they secured me many excellent friends wherever I visited, and that the recollection of my lectures still dwells in their memory.

These kind friends have recently urged me to re-deliver my

lectures on "English Comic and Satiric Art," now that the mere lapse of time would impart a novelty to the subject. The weight of years and failing health, however, compelled me to decline an invitation so kindly given; for only those who have travelled hundreds of miles single handed, with two large unwieldy and heavy packing-cases, on a lecturing tour, can appreciate the fatigue and distress of mind caused by the delay, ignorance, insolence, and blundering of railway servants, and of stupid country carriers. Nevertheless, a grateful feeling to my excellent friends for repeatedly expressed kindness in regard to my lectures has induced me so far to meet their wishes as to put together in this unpretending book the substance of the four lectures alluded to. Since the delivery of them—more than twenty years ago—changes have taken place. Death has been seriously busy amongst our comic artists; new aspirants have arisen, and new processes in the arts of engraving and printing have been invented. These changes are described in the present form of my lectures. Again, the greatly reduced size of the illustrations consequent upon the book-form, has enabled me, in numerous instances, to give, by the aid of photography, reproductions of the original caricatures with the utmost fidelity.

The process here employed is called photo-lithography. A photographic negative picture is taken from any painting, print, drawing, or original object, and then superposed on a film of gelatine prepared with bichromate of potash, and exposed to the action of light. By a delicate chemical manipulation this film of gelatine is made fit to be transferred to a lithographic stone. That done, the work is nothing more than ordinary lithographic printing. The ink, being the usual printer's ink, remains absolutely permanent; consequently all fear of fading, or sulphurizing, an occurrence too frequent with prints taken upon salts of silver by the usual photographic method, is removed.

To produce even such a book as the present one would involve a very large sum of money for the illustrations only,

were they reproduced either by wood-engraving or by engraved steel-plates.

Photography, and its attendant processes, whether by silver or by carbon, reduce this outlay considerably; still, a great degree of uncertainty prevails, consequent upon English anti-photographic weather, and careless manipulation in fixing and washing all prints taken upon paper prepared with silver.

Photo-lithography, while it still more reduces the cost of production, has the great merit of fidelity of detail, rapidity of printing, and unquestionable permanency. Moreover, by its close approximation to the usual appearance of prints for book illustration, the hostility of publishers, and of the public also, to the smoky results of ordinary photography is not provoked.

The illustrations to the present book are in some cases taken from photographs of my own, from the original cartoons by myself; in other cases, from original engravings on wood or metal, and the whole transferred to stone by Mr. Griggs, of Elm House, Peckham, whose photo-lithographic productions are well known in connection with works on East Indian architecture and costume, as well as in various ingenious applications of the above art to general book illustration.

The Autotype, Heliotype, Woodbury-type, and other similar processes, have the same object as photo-lithography, namely, to reduce the cost of book-illustrations and to secure absolute fidelity in reproduction. These various ingenious and scientific processes are secured to their inventors by patents, and have certain secrets and peculiar manipulation connected with them necessary to ensure success.

The great desideratum in book-illustration and economic printing still remains to be discovered.

It is this: a metal block obtained from a photographic negative of any subject whatever, which will work up with type, and print as readily as a wood-engraving when thus mixed.

It is only of late years that Caricature, as a record of political

events, has been taken up by able writers, and public attention thereby drawn to this popular and interesting art, not in London alone, but in most of the great continental cities.

Collectors have preserved many specimens of this phase of art. The British Museum folios are indebted to Miss Banks, Mr. Hawkins, Mr. Smith, and some minor contributors, to the general collection. In the Print Room a very curious, extensive, and interesting mass of caricatures has been formed from various sources, such as sales, bequests, and gifts. In addition to these are the works of Hogarth, Sayer, Gillray, Bunbury, George Cruikshank, John Doyle, and John Leech, also *Punch*, and a quantity of miscellaneous caricatures by artists since the invention of engraving.

An enormous mass of satirical prints, broad-sheets, and caricatures in the British Museum remained, till very recently, buried in the departments of printed books, MSS., and that of the prints; but owing to public attention being directed to the truly popular subject of English Graphic Satire, these are now being gradually brought to light, and an elaborate and voluminous catalogue being prepared by Mr. G. Reid and Mr. Stephens. Any future writer on this subject will find his labours much shortened by this aid; without it, it was next to impossible to hunt out or to examine the many curious, interesting, and unique examples of Pictorial Satire existing in the Museum Library.

In the present work I have consulted all the complete works of English caricaturists, as well as those written by Strutt, Malcolm, J. R. Planché, F.S.A., Thomas Wright, M.A., and occasional contributors to various periodicals; also the "Catalogue of Satirical Prints," as far as its present state will admit.

In addition to the above, many friends, mindful of my former lectures, have presented me with some valuable specimens of Caricature, which have considerably augmented a collection made by me in a long course of years.

I beg to offer my best thanks to the officers of the British Museum for their kind assistance and attention to my wishes while I was engaged upon the present Essay.

The numerous illustrations to this book require some brief notice, as being the result of a very ingenious, difficult, and delicate process in applied photography. For the purpose of the present book, no other process with which I am acquainted could accomplish what Mr. Griggs has done in this case. Many of the groups have been photographed from the original cartoons made twenty years ago, and, by hard work during my lectures, much torn, creased, and stained; but, by his care and attention, these defects are removed from the prints. The specimens of etching and line-engraving introduced are absolutely faithful, line for line, dot for dot; but the process of photo-lithography, like all those in applied photography, being one for *surface-printing* only, the light grey tones from shallow lines and dry-point, belonging to prints from *incised* plates, cannot always be obtained; but the patience, skill, and perseverance Mr. Griggs has brought to bear upon this ingenious process have satisfactorily diminished this difference. This explanation will be readily understood by those of my readers who are acquainted with the details of printing.

I have spared neither labour nor research to make this Essay as correct as I possibly could, *strictly within the limits assigned to my former lectures.* A complete history of the art would, of course, require volumes; nor can it be thoroughly accomplished until the enormous mass of matter in the British Museum has been examined, arranged, and catalogued.

Into the present work some inaccuracies may have crept unperceived by me. Should such exist, I hope they may be excused, as my work has been produced while suffering under a serious and prolonged illness.

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These groups contain above two hundred and fifty examples of Caricature, showing the various methods in use from the earliest to the present time.

ERRATA.

Page 9, line 29, *for* "satire art" *read* "satiric art."

Page 34 should have *Group* 8 of the Illustrations.

Page 60, line 22, *for* "'um" *read* "'em."

Page 112, line 17, *for* "raise" *read* "rise in."

Page 157, Illustration 47, *for* "B" *read* "HB."

Page 166, bottom line, *for* "years" *read* "months."

Page 167, in the contents of Folio xviii. *omit* "Marcus Stone."

Page 168, in Illustration 49, *read* "(A. PE)RUGINO."

FOLIO I.

Early Attempts at Delineation by Children and Savages.—Delineation dating from Pre-historic Times.—Greek Fiction of the Origin of Painting.—Modelling in Clay.—The Grotesque in Drawing and in Modelling.—Origin of the Term.—Ornamentation in Architecture.—Ancient Manuscripts.—Heraldic Monstrosities.—Illustrations of the Grotesque on Group 1st from Chinese, Heraldic, Egyptian, Byzantine Examples.

ANY one possessing the least habit of observation must have frequently noticed the rude scrawlings of children; either in books, or on slates, on walls, or on the smooth pavements. This is nothing more than the manifestation of that imitative faculty which all children possess, in a greater or lesser degree. Merely to scrawl some distant resemblance to the human form does not of itself indicate a particular talent for drawing, any more than speaking indicates a talent for oratory. Doubtless, the very first efforts of children are about alike in point of talent; it is in after efforts that the latent Giotto or Hogarth is revealed. Unless the mind is in advance of the hand, no improvement can take place, and the subsequent scrawlings of the child approach no nearer to truth of resemblance than those at the outset.

The rude drawings by savages are of this kind, as regards the expression of human or animal forms; but in ornamentation they appear to manifest talent of a better sort; for while the human form is sadly distorted, a surprising degree of variety and symmetry is to be found in the ornamenting of canoe-paddles, war-clubs, and such instruments, whether of wood, of bone, of shell, or of stone. A visit to our museums and an examination—even a slight one—of the war weapons, and other instruments, produced by what we call savage nations, will convince any inquirer of the truth of these observations.

A slight advance upon the childish efforts in art is found in the drawings and sculpture of savage nations, whose powers in

this rude, but seriously intended art, are displayed in their idols, and in their leathern articles, whether intended for dress, or for tents, or any other purposes. So universal is this imitative faculty that very few places on the face of the earth have been found by travellers entirely destitute of attempts at painting or sculpture, rude as the art may be.

At the Royal Academy dinner, May 1873, Professor Owen, when returning thanks for the toast "The Prosperity of Science," stated it had been recently discovered that a certain amount of art existed in pre-historic times, for sketches of heads of reindeer had been found done on the reindeer's antlers; and more curious still, a sketch of the mammoth with his long hair, traced in the same way.

These efforts at delineation must have been made centuries before the age of Homer or of Agamemnon, and demolish entirely that beautiful fiction invented by the Greek poets of the origin of the art of painting, which according to them, and on the authority of Pliny, is attributable to a beauteous maiden named Corinthia, a native of Sicyone. She being in love with a certain youth, and finding him asleep near a lamp that was burning, saw that the shadow of his face, which appeared on the wall, was so like the beloved face, that she traced the outline, and thus produced a portrait of her lover. The painter is continually doomed to disappointment by these pretty stories in history proving to be, on investigation, mere fictions. But the Greeks aimed at monopolizing all the virtues and all the arts of man, and cast such beautiful veils of poetry over everything, that it is a source of regret to find how baseless are these poetical figments, when inquired into. Much the same are the grand historical sayings and doings handed down to us with an air of authenticity; on inquiry they are found to have existed only in the fertile imagination of a romancing historian.

A step in advance from the rude scrawlings of a child, or a mere savage, would be the imitation of the forms of objects in nature, so as to express particular wants by delineation of these objects, in the absence of a knowledge of writing. In this way drawing or painting has been applied by various peoples from the earliest times for the expression of their wishes.

So also with sculpture. A lump of plastic clay in the untutored hands of a child or a barbarian would even by chance manipulation assume forms more or less resembling human or animal forms. The natural shapes of rocks, clouds, mountains, blocks of stone, or stunted trunks of trees frequently partake

of some resemblance to the human form, and might undoubtedly suggest the endeavour to produce at pleasure similar results.

Efforts of this kind, necessarily rude, are nevertheless the originators of a higher development of art, such as we see in the nations of the civilised part of the world. But at all times, and however high may be the state of art, there has been, and always must be, a rude state of art running parallel with its highest development, just as infants are born, while mature and aged manhood exist. Rude art, either adapted to represent men or animals, or combining different parts of animal and human forms, would arise, as a desire for ornamentation increased. Such monstrous combinations with no satiric aim at all, but conceived in a really serious and religious sense, have been found in all ages, and are properly designated and classified amongst grotesque objects.

The Grotesque. Group 1.

The similarity already alluded to, found in natural blocks of stone, rocks, stalactites, stalagmites, old stumps of trees, and their gnarled trunks, to particular forms of the human being or those of animals, must in all ages have attracted man's observation.

Caves and secluded places, whether affording shelter to man from the fury of a storm, or offering cool retreats to him from the scorching rays of the sun, would, especially in a rude state of society, be much visited, if indeed they were not permanently adopted as dwelling-places. Thus those suggestive natural forms would in time be imitated, and certain incongruous combinations be the result. In this way a man's head might appear to be joined to the massive trunk of some animal, such as that of a bull, or of a lion, or an elephant, just as the natural forms might chance to be, and just as the imaginative power of the spectator might be exercised at the time.

Such places of retreat, whether natural or artificial, are called "Grots," or "Grottoes," from the French word "Grotte," or Italian "Grotta;" thence by a common method of termination, "Grotesque" is easily obtained. The term "Grotesque" then is employed to denote any effort of art with odd or monstrous combinations of form, resembling in any degree those curious assemblages of forms, found by chance in caves or grottoes.

It has often happened that Nature's curious work has been imitated in artificially constructed grottoes, wherein the ornaments

have been of a monstrous kind, rude or elegant, according to the means and art-education of the owner. Such ornamentation is also called grotesque.

Thus we see that any naturally impossible combination of forms may be classed with the grotesque. Examples of these grotesques may be found in the works of painters and sculptors, and abound in ancient Gothic cathedrals amongst the carvings of the stalls, and such parts as are susceptible of ornamentation, while the illuminated manuscripts of all ages teem with grotesque ornaments.

Heraldry, with its pompous nonsense, as it appears to us in the present day, is the great field for grotesque subjects. Here we have fish, flesh, and fowl mixed up in the most absurd manner possible, besides monstrosities that never existed except in the brain of an insane herald. Wyvernes, griffins, dragons, are here capering and leaping about in impossible attitudes, in company with unicorns, lions, tigers, leopards, wild cats, and foxes.

As if in ridicule of the herald's imaginings, we find in the works of Callôt, Della Bella, Peter Breughel, and Teniers the most heterogeneous assemblages of forms, all pure grotesque, but intended to be "diabolic." In Peter Breughel's "Temptation of St. Anthony" are demons which could be created only by a wildly grotesque imagination revelling in funny absurdity. One of his designs consists of a horse's head stuck upon a pair of human legs, which are encased in armour. A man crawling spider-like by means of his hands and feet, aided by supplemental legs, is another instance.

Teniers has cats, dogs, bats, and monkeys, in all imaginable attitudes; horses' skulls joined to a rhinoceros's body; skeletons, and all sorts of queer "joint-stock companions," to tempt poor old St. Anthony, and to terrify him. Grotesques such as these have supplied the popular periodical *Punch*, as well as other comic works, with ideas for the initial letters used in their various witty articles. At the same time, the grotesque ornamentations found in ancient illuminated manuscripts have suggested the ornamental title-pages and marginal designs in the above, and for numerous other illustrated books of the present day.

One of the most recent examples of the grotesque is afforded by an amusing work neatly drawn in pencil by Mr. E. W. Cooke, R.A., and beautifully reproduced by the process patented by the Autotype Company. In this curious work are found the

GROUP I.

DRAWN AND ETCHED BY R. W. BUSS.

GROTESQUE.

most extraordinary combinations of fish, flesh, and fowl, joined in such a ridiculous, and yet, to a certain extent, scientific manner, as to surprise all who have not studied the grotesques of monkish illuminators and the old masters in art.

The illustrations on Group 1. are given as examples of the grotesque. The large shield is copied from one designed by a Chinese artist, and borne by Chinese warriors. It is sufficiently ugly and extraordinary to produce risibility, but not to make our "Jack Tars" take to their heels in a terrible fright, even when aided by the clashing of swords and frantic yells of the Chinese "braves." Our "Jacks," on the contrary, caught these tremendous "braves," and tied together four or five of them tightly by their long tails, thus securing the celestials as prisoners. On each side is a monstrous combination of man and fish fighting each other in the water. These examples are selected from a MS. in the Harleian Collection at the British Museum. Below is an ornament copied from an illumination in another ancient manuscript also in the British Museum (Harleian MS.) A cat and a hawk are joined together by the tails, with a grinning mask between them. The bird has a monk's head, and may be a portrait of the Superior of the ecclesiastical fraternity to which the waggish illuminator belonged, while the cat bears a suspicion of being a sly hit at some lady greatly admired by the worthy abbot, but of a capricious and quarrelsome temper. The various heads beneath are copied from Egyptian mummies or embalmed animals in the antiquities at the British Museum. The curious male and female figures are of Byzantine date, and become grotesque from the monstrous heads and diminutive limbs, added to a general feeble execution of the sculptured group. Above are two heraldic animals, the unicorn and the wyverne.

The unicorn, so familiar to us in our national coat-of-arms, appears to have a very ancient origin, as well as his companion, the lion, for in Mr. Wright's interesting history of the "grotesque" we find them comfortably seated playing at chess,—delineated by an ancient Egyptian artist, on a papyrus now preserved in the British Museum.

These remarks and the illustrations given will enable the reader to classify properly drawings of this kind.

It sometimes happens that the comic designer strays into the grotesque when national personification is required, this being for the most part symbolical. Such as the lion for England; the Gallic cock for France; the eagles, single and double,

for Germany and Austria, while the Polar bear is awarded to Russia.

When Hanover became annexed to the British Empire, this nationality was represented by a white horse, galloping at full speed, and drawn in various extraordinary attitudes—according to the caricatures of the day, many of which are strongly suggestive of Jacobite tendencies.

FOLIO II.

Caricature.—Invention and mere Delineation.—Invention of Michael Angelo.—Leonardo da Vinci and Raffaelle.—Grand Art.—Social Art.—Reforms in Society greatly aided by Satire.—Effects of Ridicule.—Laughing Animals.—Fescennine Verses.—Satura.—Horace.—Juvenal.—Belief in Metempsychosis.—Natural Features and Dispositions of Men.—Pure Satire not necessarily Comic.—Duelling.—Illustration on Group 2nd.—A Satirical Subject by R. W. Buss.—Example of Mezzotinto Engraving.—W. Hogarth and Pure Satire.—Origin of Caricature: the Term Explained.—The Dilettanti, W. Hogarth, and Henry Fielding the Novelist.—Sir George Beaumont and his Dictation to Artists.—Hogarth on Caricature on Group 3rd.—Examples of Etching and Illustrations of Caricature, from Leonardo da Vinci, Ghezzi, Raffaelle, and Annibale Caracci.—Hogarth's Explanation.—Fielding's Explanation.—The Bench, Group 3rd.—Principles of Caricature.—Group 4. The Antique, Nature, Caricature.—Caricatures of Pitt and C. J. Fox, after J. Gillray.—Exaggeration of Face, of Figure, illustrated from Gillray's Works.

HAVING disposed of the senseless scrawlings of children and the closely allied feeble attempts at delineation by the ignorant savage; also of those whimsical and capricious combinations produced by the pencils of trained artists, by putting them into the class of Grotesque; we are now enabled to enter upon the consideration of the art displayed in, and the object of, that highly popular branch of the fine arts called Caricature.

Design or drawing being an effort to delineate the apparent forms of man, animals, or inanimate objects, in its simplest aspect, does not aim at more than the mere representation of such objects. When, however, numerous efforts have been made, the eye has repeatedly examined these natural forms, and become familiar with them. Concurrently the hand has received a certain amount of training. Then the state of the representative art in the juvenile student has greatly advanced, and the truth of resemblance is much closer than heretofore. At this point the majority of art-amateurs stop; they are like a person able to write, that is, to trace the written character, but wanting invention or imagination upon which these written characters may be employed. To invent, to imagine incidents or events, capable

of being presented to the eye by delineation on a flat surface, is an important step in art, from the mere representation of the forms of objects.

This invention is an active agent in the mind of an art-student, and of the utmost importance to him, for without this faculty the power of reproducing images or scenes once presented to the mind through the eye cannot exist.

The power of reproducing events by the "mind's eye" is called invention. It is invention that gives importance to the works of the great masters in art; and according to its mental excellence and facility, stamps the possessor as a man of genius. This quality it is which elevates the educated artist above the rude and savage delineator of mere outward form. By selecting and combining natural forms in harmonious compositions, the artist creates new sources of enjoyment for himself and for his fellow-men. This power of re-creating events it is which has justly elevated the art of design, or of painting, to the high position it occupies in civilised nations.

Invention, however, is compounded of memory, of imagination, and of judgment, the latter quality controlling the two former. In the works of the greatest masters, such as Michael Angelo, Raffaelle, Leonardo da Vinci, Rubens, Titian, Flaxman, and of other great artists, ancient and modern, we see this faculty of invention fully displayed.

The true occupation of the artist is to delight, to interest, and to elevate the mind of man. Such object is properly sought in the representing of subjects drawn from sacred sources, or from the great events of history, or poetry, which require the most exalted taste and skill to convey the peculiar sentiments intended to be inculcated, in a manner corresponding to the dignity of the subject selected. Such are the wonderful inventions of Michael Angelo in the Sistine Chapel, of Raffaelle in the Vatican, and in the cartoons, and of Rubens in his great work, illustrating the marriage of Henri Quatre with Marie de Medicis, now in the Louvre at Paris. The amateur or art-student may verify for himself these propositions, as at the Kensington Museum of Art are reproductions in photography of these intellectual treasures from the Sistine Chapel and other art sources. Over these the advanced lover of art may pore, and with the greatest ease minutely examine, and connect these mighty productions in a regular series, in a manner far more agreeable and effective than in an exceedingly uncomfortable examination of the great originals in Rome. Here, by means of photography, the student

may appreciate the intense depth of thought and feeling infused by Michael Angelo into these works, and rendered with a gigantic power of drawing.

The object of these pictures is to display the system of the divine government of the world from its creation, with that also of the elements which surround and uphold it, to its final destruction; including the conduct and eternal fate of man as deduced from the sacred records and understood by Christians, a theme so elevated as to be parallel only to the great poems of Dante and of Milton.

The Museum at Kensington possesses the original cartoons of Raffaelle, and excellent copies of his works in the Vatican, which sufficiently attest the intellectual elevation attained by the "Divine Raffaelle."

The legitimate objects of art are, however, not confined necessarily to the sublime efforts of these and other great artists, but a style of art more closely allied to the feelings, events, and imagery of common life is highly to be esteemed and admired, exciting, as it does, emotions at once amiable and agreeable by the display of parental or social affection, and of pure and innocent enjoyment. Such is the aim of the numerous easel-pictures and designs contributed to the annual displays of modern art in the great capitals of Europe and America.

Thus it appears that the true artist aspires to be a teacher of his fellow-mortals. This legitimate and laudable aspiration may, however, be effected by a class of art which adopts the agency of ridicule and satire to the exposition of the follies of fashion, the indulgences of vice, or the more agreeable display of virtuous conduct. Such is the intention of comic and satire art, exemplified in England by the works of Hogarth, Collett, Northcote, Wilkie, G. Cruikshank, Rippingille, E. M. Ward, R.A., W. P. Frith, R.A., and many of the excellent artists of the present day.

This latter department of art is also in close connection with that slighter style called caricature, for most comic painters now, as in former times, wield the etching needle, as well as the brush. Their lighter and more rapid productions are caricatures evoked by passing events, while their elaborated compositions are devoted to placing on canvas, by the aid of colour, events of a more important and permanent character.

The very nature of the subjects often requires materials low in character, yet, by humour and pathos, they become admirable by their application to moral purposes; examples of this are to be

found in the works of William Hogarth, of Wilkie, and of numerous artists of the English school. It is a great mistake to suppose that the representation of persons in the lower ranks of life constitutes caricature. True tragic feeling may be displayed by a man in a fustian coat as powerfully as by a nobleman clad in velvet. Hood takes a poor starving seamstress for the subject of his "Song of the Shirt." A dead pauper "rattled over the stones" is the ignoble theme chosen by Hood for the "Pauper's Funeral." Yet tragic feeling is preserved in these celebrated poems.

At all times and in all ages there are existing ample proofs of the desire and the fact of ridicule being exercised freely by mankind. From the rudest state of society to that of the most polished, a tendency to ridicule and a love of it appear to have existed.

Not only has the humorous vein been indulged in by those individuals who possess a keen sense of the ludicrous, but a corresponding sensitiveness to ridicule on the part of the object of it has been found, giving rise too frequently to personal encounters of a deadly nature, still existing under the name of duelling. Catlin, the Indian traveller, and illustrator by pen and pencil of the native American Indians, relates that, having painted a chief in profile, an ill-natured but witty fellow-chief said the sitter was only half a man, for the painter had been too true in thus representing him. This sarcasm on a savage warrior was instantly resented by the wit being called out. A duel fought with loaded rifles left the wit dead on the field.

In rude ages, the chieftain and his ruder warriors indulged in sarcasms and jokes upon their enemies or their dependants for their mental or physical weaknesses; in fact, ridicule is so inherent in mankind that it must have existed in the first family circle. Ridicule indulged in by the King of France at the corpulence of William the Conqueror provoked a war with that country, and the death of William.

Laughter has ever been considered as a necessary element in human enjoyment; and why not? seeing that mankind is the only portion of the Almighty's works furnished with the efficient muscular apparatus for this especial purpose. The gift of speech and the power of laughing constitute man's superiority over our great Simian progenitor so scientifically described by Mr. Darwin.

It may be objected here that animals *do* laugh. The keeper of the hyænas at the Zoological Gardens would maintain that the horrible noise made by these repulsive animals is a veritable cachinnation; but such hilarity, however, would be far from cheer-

ing to the ears of a traveller. Horses are said proverbially to laugh; in old pictures and prints there is a comic risible expression represented very frequently, it may be admitted; but whoever really saw a horse laugh? Again, a cat is said to laugh; cats, in nature, are certainly not much given to risibility. Monkeys make a noise which even Darwinian love for the Simian quadruped cannot really be called laughing, though the antics of this libel on mankind never fail to cause laughter. This faculty of laughing, therefore, being pre-eminently the property of man, has been employed variously in all ages. As a mere innocent pastime, pleasantries have been indulged in, even in the most loving circles. Ridicule has been employed to warn individuals of any ludicrous habit or vicious indulgence, and thus has assumed a didactic aspect. Too often ridicule has been employed in a malignant feeling, merely to give pain to its object.

The agent in these different states of feeling has been named "satire."

Fescennine verses are the originators of satirical works. On the occurrence of the festivals of Ceres and Bacchus, certain pantomimists amused the people with a coarse kind of performance wherein verses indulging in great licence were repeated or sung. Such verses, from being brought from Fescennia, in Etruria, were called Fescennine. This species of composition has prevailed in Italy from the earliest times to the present day, and is indulged in at various festivals, but especially at the time of the vintage. This rude extempore versification had no dramatic construction, but was simply an effusion of verse by the satirists, having no other qualities but raillery and fun at the expense of their neighbours. Such productions also were called "*satura*," or "*satira*," a word signifying a collection of various things, of food composed of various ingredients, and it was also applied to such laws as consisted of many enactments of a different nature. The object of these rough verses by the peasantry was to ridicule each other, and that not in the most delicate way possible.

In the course of time such species of poetry became peculiar to the Romans, and was successfully cultivated by Ennius, whose works, written on a variety of subjects, and in many different metres, were therefore called satires. Lucilius was the first writer who constructed satire upon true principles; in his works he not only satirises the vices and follies of men in general, but frequently private individuals. They formed the model on which Horace wrote his satires. By Horace the foibles and follies of mankind are attacked in a style of playful raillery.

Juvenal's satires are of a more severe and vigorous character, provoked by the corruption of morals under the early emperors, and the cruel punishments inflicted by Domitian on the wise and good.

The object of such efforts of art is to hold up to ridicule certain vices or follies; being similar to that of the Roman satirists, the term thus became permanently established in the language of art, and satiric pictures have been produced by numerous artists, but by none so completely and so felicitously as by William Hogarth. Juvenal by his pen, and Hogarth by his pencil, chastised vice with severity, and at the same time encouraged virtue; both also lie open to the objection of descending too minutely into the details of vice, although with a virtuous intention.

In this pictorial satire the persons represented are drawn true to the life, such as we find in the works of our classical authors, and in our comedy.

The satire consists in the ludicrous nature of the scenes in which they move, and the incongruous actions in which the figures are engaged. Of personal exaggeration there is very little, not more than we find in Shakspere's comedies or in Dickens's novels; in fact, this pictorial satire, like dramatic satire, has for its object "to hold the mirror up to nature," and "to shoot folly as she flies;" therefore, the more truthful the picture, drama, or novel may be in the representation of the personages employed, the more completely will this object be accomplished.

Truth of representation may be adhered to, and yet the satire be strong and biting, for Nature herself in numerous instances anticipates the satirist, by presenting us with men and women whose features and figure resemble those of animals to such a degree as to suggest the possibility of the "transmigration of souls." This belief in the metempsychosis has been greatly aided, if not originated, by the correspondence of features and actions found in mankind. We all, in the circle of our acquaintances and friends, can cite instances of this animal resemblance. A thick-set, bull-necked, broad-faced man may be a brave struggler with the adverse waves in life, a great and profound author, a celebrated mathematician, or a prize-fighter, with the soul of a bull. A thin-faced, sly man, with a cruel expression, may be a cynical author, a savage critic, a swindler, or a murderer, with the soul of a tiger or a cat. A long-nosed face, with large slanting eyes and furtive expression, may represent a clever anonymous satirist, or an amateur in petty larceny, with the soul of a fox or a hyæna. A little, flippant, trickish, shallow fellow may be a fop or a pickpocket, with the soul of a

PAINTED BY R. W. BUSS

ENGRAVED IN MEZZOTINT BY C. ZOBEL.

SATISFACTION.

monkey; while a big, burly, bold, white-headed man may be a great author or artist, or a warrior, with the soul of a lion. Instances of this kind may be cited by all of us, but for our purpose these will suffice. The satirist in such cases has simply to adhere to truthful personal delineation; but satire is also produced by placing the actors in ridiculous situations or engaged in incongruous actions.

To illustrate my argument of truthful personal representation made satirical, I, at the risk of an accusation of egotism, take leave to introduce an engraving from one of my original pictures. The object I had in view was to show up the extremely foolish, the irreligious, the illegal, illogical, and wicked practice of duelling. This wretched remnant of barbarous and superstitious ages supposes that a bullet or a sword can decide the justice or the injustice, the truth or the falsehood, of any question between man and man. That superiority of bodily strength or skill in the use of a weapon may thus be ascertained, is probable; but that a bullet or a sword has the power of discriminating between right and wrong, is an assumption as false as it is wicked. This genteel game of "homicide," however, our English law calls murder, and happily for society the practice is now abandoned in England. But as gentility and barefaced murder have so frequently been associated by noble lords, persons in the lower ranks of life have aped this privilege of the upper classes; consequently a linendraper, quarrelling on a racecourse with a blackleg, challenged the latter, and on fighting a duel, one was shot in the brain, the other fearfully wounded. This scene I depicted soon after the murder and mutilation, and named the picture "Satisfaction!"

Group 2.

Here, there is no personal exaggeration whatever; the satire lies in the injuries both sustain; while the real question of truth, of right or wrong, remains utterly unsettled, unless we consider both combatants as idiots properly punished. This I humbly submit is an example of true pictorial satire. Of this stupendous folly a remarkable instance has been afforded at this present time by a duel fought on Monday, July 7th, 1873, at Essanges, on the Luxembourg frontier, between the Bonapartist, M. Paul de Cassagnac, and M. Ranc, a noted Communist. Cassagnac received a wound from his adversary's sword which penetrated his arm as far up as the elbow. The seconds allowed the duel to proceed, when in the second encounter M. Ranc was severely

wounded in the upper part of his arm. This entirely disabled M. Ranc. Ill blood had existed between the parties for seven or eight years, and nothing would appease the anger of those gentlemen but a senseless appeal to cold steel. The intended duel was trumpeted forth in the Paris press, and got up in the best theatrical style, this silly proceeding being dignified as a struggle between the Bonapartist and the Communist principles! The grand battle came off in the presence of a very large crowd, and the police officers! and with what result? That each combatant was wounded, decided nothing, except that in skill with the murderous weapons they were on an equality. As for honour, for political honesty, for pure patriotism, for right or wrong, this duel leaves everything of this kind as before.

Exaggerated personal peculiarities with a satirical intention, although indulged in by artists and sculptors of all ages, appears not to have been practised to any great extent or classified in England until the latter part of the eighteenth century, when the term "caricature" was applied to such pictorial and personal exaggeration. Like many other terms in art it has been derived from Italy, and imported into this country by our amateurs of art, but the earliest mention of the word occurs in Sir Thomas Brown's "Christian Morals," where he uses the word "*caricatura* representations." Indeed, the word itself did not appear in Italy until the latter half of the seventeenth century; but that it was current soon after, in English educated society, is clear from the notice given by W. Hogarth and Henry Fielding, dated 4th September, 1758. When a vessel or vehicle is overloaded or overcharged, the act of doing so is termed "caricare," an Italian verb to charge or load. Now a portrait in which a feature or the features are exaggerated, overdrawn, or overloaded, is said to be "caricatured," or "overcharged." In this way, when *character* or the true likeness of any one is overdrawn, it becomes "*caricature*."

Outré is also a synonymous term used by French artists. The popular explanation of this art "caricature" I consider due to Hogarth and Fielding, both of whom, by the dilettanti of that day, were accused of caricaturing society in their works.

Since the publication of Hogarth's print of "The Bench," and Fielding's preface to his novel of "Joseph Andrews," the term has been understood and universally applied to any exaggerated productions of pen or pencil.

From the fastidious Horace Walpole, down to the modern twaddle in art heard in any ordinary drawing-room, art is but superficially understood. As one example, the late Sir George

Beaumont, an amateur of great pretension, and one highly esteemed "in exceeding soft society" as a great authority in art, had in his collection a few pictures by "Artois," a mannerist of the French school. These Sir George copied and bored over, till he believed that Artois' pictures were better than nature. Consequently, all landscape painters with whom he came in contact were in a manner over-persuaded to copy his valuable Artois pictures as a sure guide to nature. The writer was one of his victims on the altar of Artois. Fancy such a man as Turner or Constable being beset by such nonsense! A brown tree with grey and a blue sky should always be present! Rule first! The true colour of landscape foliage was that of rich brown wood, highly polished. Rule second! Because George Morland had a white horse in many of his pictures, therefore a white horse, or some similar amount of white, should be ever introduced. Sir George, in one of his artist-dictatorial fits, took Constable (nature's own child in landscape) to see the true colour of landscape foliage, namely, a brown Cremona fiddle lying on a fresh green grass plot! Such dilettantism as this it was that chafed the great Hogarth and equally great Henry Fielding. Arraigned for truth to nature at the bar of these dilettanti, let us hear the two celebrated culprits in defence of themselves.

Of Hogarth's lighter productions the examples of heads on Group 3, "The Bench," are here introduced. While the question of "character" compared to "caricature" was being argued, Hogarth, in furtherance of his views, took up two of his etchings and had a strip of work in each plate burnished out, so as to admit of his illustration of caricature being etched upon the blank part. At the bottom of this Group 3 is an overcharged head, in fact a caricature by Leonardo da Vinci; with that is a silly looking head by Annibale Caracci, and a rudely drawn face produced by childish efforts in art. The larger head is by a contemporary Italian artist, Ghezzi, famous for caricatures. The illustrations on the right are from Raffaelle's cartoon "Paul preaching at Athens," the beggar being introduced from "the Beautiful Gate at the Temple." These are specimens of character, whilst the head of the beggar is caricatured on the left side of the print. In his engraving entitled "The Bench," published on the 4th of September, 1758, Hogarth endeavours to explain the different meaning of the words character, caricature, and outré in painting and drawing. "There are hardly any two things more essentially different than *character* and *caricature;* nevertheless, they are usually confounded and mistaken for each

other, on which account this explanation is attempted. It has ever been allowed that when a *character* is strongly marked in the living face, it may be considered as an index of the mind; to express which, with any degree of justness in painting, required the utmost efforts of a great master."

Such is Hogarth's definition of character. Outré signifies the exaggerated outlines of a figure, all, or in part, overcharged or caricatured. A giant or a dwarf may be called a common man *outré*. So any part, as a nose or a leg, made bigger or less than it ought to be, is that part outré.

The other accused satirist, Henry Fielding, thus defends his friend in his preface to the satiric novel, "Joseph Andrews." "He who should call the ingenious Hogarth a burlesque painter, would, in my opinion, do him very little honour; for sure it is much easier, much less the subject of admiration, to paint a man with a nose or any other feature of a preposterous size, or to expose him in some absurd or monstrous attitude, than to express the affections of men on canvas. . . . . We shall find the true excellence of comic painting consists in the exactest copy of nature, whereas in caricature we allow all licence in distortions and exaggerations whatever." Henry Fielding must be admitted to be a great authority, not only as a novelist, but as a master of burlesque.

In the print of "The Bench," Group 3, by Hogarth, we find a wonderfully characteristic portrait of a judge be-wigged and be-robed. His pomposity is alarming, and his profundity unfathomable. His lordship on the right is either thinking very hard indeed, or else has a dozing fit upon him; whilst his neighbour unmistakably gives up the cause, and resigns himself to sleep. The judge in the dark wig appears to be accompanying the chief baron in his portentous summing-up. As in the other case, Hogarth has had a part of the work burnished out, so as to allow him still further to illustrate his argument in respect to caricature. In the centre of the top is an exaggerated etching of the sleepy judge, wherein his naturally sharp features are rendered still sharper, while the likeness is preserved throughout the caricature. The three heads next are specimens of character from "The Last Supper," by Leonardo da Vinci; the head to the extreme right is another caricature of our sharp and sleepy judge. A caricature of one of Leonardo's heads also introduced in "The Last Supper," with one illustration of character from Raffaelle's "Sacrifice at Lystra," caricatured excellently well in the etching at the side, complete this plate, and Hogarth's illustration of the

Designd & Engravd by W. Hogarth. The BENCH. Published as the Act directs 4 Sep. 1758

Of the different meaning of the Words Character, Caracatura and Outré in Painting and Drawing.

Leonard de Vinci Pinx. Annibal Charrace invt. Cav.l Chezzo del. Raphael Urbin pinx. Cartons

3 CARICATURAS. CHARACTERS

For a farther Explanation of the difference Betwixt Character & Caricatura See J. Preface to Jo.h Andrews.

Published Dec.r 1 1807

ETCHED BY W. HOGARTH.

HOGARTH.

subject. Although Hogarth thoroughly understood and, as we see, clearly illustrated the principles of caricature, his engravings which come under this denomination are not so exaggerated in drawing as one might suppose they would be. The principles he laid down were carried out subsequently more completely by W. H. Bunbury Esq., a man of a good county family, and a really clever amateur, but it was under the pencil of James Gillray that they attained a complete and full development.

The illustrations on Group 4 are given by way of showing the treatment of forms by the prince of caricaturists, James Gillray. On the upper part of the plate are three heads, drawn by myself. One is from the antique, representing the beau-ideal of manly beauty in the Apollo Belvidere; the next represents the same style of features in a living individual, or in nature; while the third has all the original points exaggerated. Thus they form a regular sequence, Art, Nature, and Caricature. Doubtless, the third head might be still more exaggerated, and thus assimilate more closely with Gillray's practice.

The central head on Group 4 is an example of character. It is a faithfully drawn and carefully etched head of the great William Pitt, by his admirer and own caricaturist James Sayer, of whose caricatures notices will appear in the course of this work. Pitt is here represented in his place in the House of Commons, replying to his great political opponents, Charles James Fox and Lord North.

The object of introducing this drawing by Sayer is to exemplify as before "character" as contrasted with "caricature." On each side is an example of what became of the features of the "Heaven-born minister," when under the exaggerating influence of Gillray's satirical touch. Adhering closely to his wig and bag, Pitt's nose has been seized by Gillray and pulled out to a ridiculous extent in both instances. Here we have the true exemplification of caricature. The head to the left is from Gillray's print, "Pitt uncorking old Sherry," alluding to an exposé of Sheridan's political conduct. The slender figure of Pitt and his thin neck are also under caricature influence. The illustration on the right is from "The Garden of Eden," where the slender figure of the great minister and his prominent nose are comically rendered by Gillray. Beneath the head of Pitt is an exaggerated likeness of his great political opponent, Charles James Fox. The likeness is well preserved, but by a few skilful touches the massive, swarthy, hirsute head of Fox becomes perfectly demoniacal. He wears the detested "cap of liberty,"

with the tricoloured cockade of the Paris revolutionists. Fox's projecting eyebrows and two locks of hair are ingeniously made to represent horns. This is from a caricature in which Fox is said to reveal his true character as a diabolical traitor to his king and country. The group of legs on the right is an example of Gillray's richest style of caricature. The corpulence of the Marquis of Salisbury, Lord Chamberlain to King George III., is here ridiculed in the balustrade-shaped legs, and general contour of the noble lord's understanding. On the right is a caricature of Pitt's naturally slender limbs, here represented spider-like in shape. These are the legs belonging to the head of Pitt, when "Uncorking old Sherry," copied from the popular caricature by J. Gillray. These illustrations of "nature, or character," and of the application to them of the principles of caricature, it is considered will be amply sufficient to guide the reader to a correct judgment of the efforts of caricaturists, especially if he should confine his investigation of this subject to its development in "Free England."

DRAWN AND ETCHED BY R. W. BUSS.

PRINCIPLES OF CARICATURE.

CARICATURE DIVIDED INTO INVOLUNTARY OR UNINTENTIONAL, AND VOLUNTARY OR INTENTIONAL.

FOLIO III.

Involuntary Caricature—Illustrations.—Savage and Fashionable Monstrosities—Classical Monsters. Christian Monsters.—Bayeux Tapestry.—False Art of Watteau, Boucher, Thornhill, &c.—Stage Dandyism: Mrs. Siddons, J. Wallack, Charles Kean, H. Fuseli, R.A.

THE principles of caricature thus laid down apply to all the comic or satiric productions from the earliest period to the present hour. But a satiric intention is not always present in these instances, whether ancient or modern. Comicality may and does exist in early efforts in art; but on examination this ludicrous appearance will be found not due to a desire to ridicule or to satirise any individual, but simply to a feeble power of drawing. Exaggeration or over-charged drawing does not necessarily involve a satiric intention, although one quality of caricature may be present. Thus ludicrous efforts of art, devoid of satiric intent, form one large class of examples, and may be described as, "*Involuntary or Unintentional Caricature*," whilst such efforts as, combined with exaggerated forms, have a satiric intention, fall under the head of "*Voluntary or Intentional Caricature*."

These two broad divisions of ludicrous efforts in art, or of comic appearances, such as those effected by the adoption of absurd yet fashionable eccentricities, as wry necks, wasp-like waists, the Grecian bend, affected lameness, pigtails, monstrous loads of false hair, and other absurdities, will embrace a large number of instances of unsuspected caricature; while the student can readily place all intention to ridicule, or satirise, in the other broad division of avowed caricature.

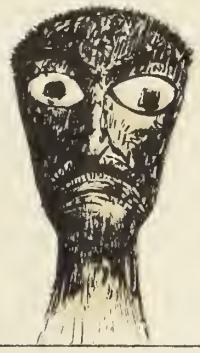
Involuntary or Unintentional Caricature.

Involuntary or unintentional caricature results whenever an untrained hand essays in any manner to imitate human or brute

forms. To obtain a specimen of this class of art it is only necessary to place a black-lead pencil, a piece of chalk, or a slate pencil in the hand of a child, and ask for a delineation of a man, a horse, or a ship; if the child have the slightest idea of drawing, there will be produced something in the way of art quite monstrous and ludicrous. Exaggeration, and consequent caricature, will be inevitable, and this exaggeration will be greater or less according to the practice of hand and the power of observation. The uncivilised man, or savage, or barbarian, or heathen (according to our civilised ideas), will in regard to art be on a par with a child. Of this involuntary caricature, thousands of specimens are being daily produced by children of all nations, wherever any material for delineation exist. Uncivilised nations, however, appear to be more used to model forms in clay or carve them in wood, than to delineate them; hence we see these attempts to imitate the human form assume extraordinary aspects. This unexpected and ludicrous amount of exaggeration arises not merely from art-ignorance, but from a natural and laudable desire to present even in a rude way the figure of a god, and this with a truly serious intention, not in the most remote degree satirical.

To illustrate this point of unintentional caricature, on Group 5 are several examples selected almost at random from the practices of savage nations, as well as from those wherein a high degree of civilisation has been attained. The most prominent subject on this group is an idol from the South Seas. In this example we have a very rude imitation of the human figure, hardly superior to that of a child's first scrawling in regard to truth of resemblance; but by way of compensation the invention of the sculptor has given a large head to the figure; and, as vigilance to watch an enemy, or to catch prey, is a great desideratum in savage life, these qualities are supposed to be represented by a pair of wonderfully exaggerated eyes, reaching backwards, and descending to the heels of the figure; an enormous mouth fitted with rows of savage-looking teeth indicate a masticating power essential to tough anthropophagy. As the poor uneducated heathen has fashioned this log of wood to be an object of worship, he has naturally bestowed upon his god those qualities which in his ideas are most useful and desirable, and we may suppose according to some obscure idea of beauty he may possess. A similarly disordered sense of beauty is exemplified in the head of an idol brought from the Pacific Islands. It is an imitation of what is a godlike form according to the creed of a savage; as in the previous example, the eyes and the mouth are hideously exaggerated for doubtless the same reasons.

Pacific Islands.



Pig-tail.

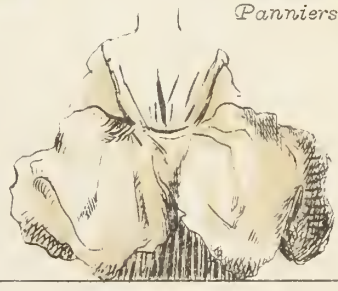
Monstrous heels.

South Sea.

True and false waists.

Prince William's Sound.

Panniers.



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SAVAGE MONSTERS.

This model is made of framework covered with small red feathers closely and ingeniously laid, the eyes are formed of two black balls fastened on oval plates of mother-of-pearl, and the teeth are of white wood. This is also an example of unintentional caricature.

The other strange-looking head is from a portrait of a savage chief, drawn for and engraved in an edition of Captain Cook's Voyages. It is the head of an "exquisite" of Prince William's Sound, and is an example of serious exaggeration under a mistaken idea of the beautiful. The physiognomy of this savage chieftain is not naturally handsome according to European ideas of beauty, yet this repulsive aspect is rendered still more so by the tattooing process, and the paint in which he has indulged. But the most extraordinary caricature proceeding is his desire to have *two mouths* instead of one. In civilised society *one* mouth is considered as ample provision of this kind for beauty, for sustenance, and for the pecuniary means of individuals; but these savage nations of the Pacific insanely insist upon having two mouths. For this desirable end, an incision is made in the chin, just below the lower lip, and for a time kept open by plugs; when the part has healed, this additional mouth is still farther improved by having one or more iron nails inserted by way of ornament on "court days" and "presentations" to their savage majesties. This is an instance of unintentional personal caricature by exaggeration of what is considered as beautiful. Since Captain Cook's time, however, civilisation has done its work in the South Seas, so that in regard to this illustration it is a thing of the past.

Another example of personal caricature is given in this drawing of a Chinese lady's foot. In the insane wish to produce a style of beauty, the natural and exquisite organ of locomotion is, according to Chinese custom, cramped by bandages and other means in such a way as to prevent free movement, and that beautiful action of the toes upon the foot, which free and unrestrained nature would permit. To venture upon venerable jokes, it would seem that Chinese gentlemen were determined "to limit the understanding of their ladies," and to insist that they do "stand upon trifles."

Distortion produced by false notions of beauty are common enough amongst uncivilised nations, and of these modern travellers give us numerous instances. The "Botucados" of South America insert large plugs of wood into the lower lip, producing a most frightful aspect; others enlarge the lobe of the ear by inserting shells. But while we ridicule these barbarous practices, we must

not forget that civilised nations are open to adverse criticism on this point. What excuse can be offered for the insane practice of compressing the delicate organs of respiration by tight lacing, a constriction of the waist which absolutely produces deformity, reduces the waist to half its natural and proper size, and sometimes reverses the action of the heart, lungs, liver, and stomach. Health is destroyed, the circulation of the blood impeded—hence cold feet, and the ladies' horror, red noses. The example of tight lacing here given bears a close analogy to the form of the savage god above, and contrasts with the natural form of the female trunk. The waist is by nature placed a little below the ribs; but fashion, idolatry, and dressmakers have persisted in caricaturing the female form, by placing this part in the most absurd manner, ranging from the arm-pits down low upon the hips! Nor need we ridicule the Chinese lady's foot very much, while our "dear girls" destroy the beautiful action and form of their feet by wearing stupid bits of wood called heels, which forces the weight of the body down in front, crushes the toes into a bunch, produces corns and bunions, and makes the votaries of fashion walk on the points of their toes.

Nor is the skull-distortion of savages confined to them, for as regards external appearance, the modern lady's skull is apparently as violently distorted as any of the heads of savages exhibited in the Museum of the College of Surgeons. Lumps of wool, horse-hair, and hair cut from the heads of hospital patients or from paupers, are made up into chignons, and, stuck on our "dear creatures'" heads, produce an external shape of skull sufficient to drive a phrenologist stark mad. Fashion has in all ages been the great agent in producing personal caricature, from the ridiculous waggle, called the "Grecian bend," to holding of the head awry, and other such absurdities. Nature, when developed by air and exercise, always shows more real beauty than conceited man will readily permit. He docks his horses, deprives them of their beautiful flowing manes and tails, nicks their tails, and reverses their right position; he docks his poodle-dogs to imitate in ridiculous fashion the tufts and manes of lions; and, not content with that, he in himself imitates the dog's tail, tuft and all, but he hangs the tail on to his head, instead of its right place, according to the Darwinian theory and the brute anatomy. Numerous other fashionable monstrosities, equally absurd, and many other modes of caricature, might be adduced, but for the present purpose the examples given on Group 5 are sufficient as specimens of unintentional personal caricature.

Minotaur.

Minotaur.

Satyr.

Pan.

Cupid.

Triton.

Anubis.

Centaur.

Janus.

R. W. BUSS DEL.

CLASSICAL MONSTERS.

Classical Monsters.

The subjects on Group 6 lead us on delicate ground, as it is that of classical lore; nevertheless, if exaggerated forms and extraordinary combinations constitute caricature, degenerating into the Grotesque, here we have ample illustration of involuntary or unintentional caricature. True it is, the forms are in better drawing, better chosen, and better combined than those of the preceding examples; yet these classical monsters, or minor gods of the ancients, are as much caricatures as the hideous wooden deities of the savages. What can we say of a god with two faces and one brain, or two halves of that cerebral organ joined together back to back? Yet this is the god Janus, to whose honour a temple was reared, and who figured to great advantage in peace and war! True, this combination expressed a poetical and classical belief or tradition; yet the symbol is nothing more in art than a monstrosity.

In the centre of Group 6 is a chubby boy blindfolded, with wings to fly, but without the proper and necessary muscles to move them; this pretty little monster is no other than Cupid, so dear to love-sick mortals! Flying in Paphian bowers, gathering sweets from flowers, and aiming darts at mortals' hearts, may be all very pretty and very sentimental, but cannot remove the dear little juvenile out of the category of caricature. The bull-headed man, the Minotaur, is another monstrosity, as is also the one of a bull's body with a man's head, symbolizing a cannibal taste on the part of the Minotaur, yet it is a caricature so violent as to verge upon the Grotesque. Then again we have the Satyr, a hook-nosed, bearded, and horned man, joined at the waist to the half of a goat, to which animal the head on Group 6 bears a great resemblance. The mermaid again is another absurdity, a beautiful woman to the waist, but below, instead of legs, joined to the tail and fins of a fish. The Centaur, half a man and half a horse. The Triton also, a human head and trunk joined to a horse's legs, fitted with large flaps for water-progression. The dog-headed god of Anubis is another monster.

Now let us remark a little upon these "monsters made easy" by classical authors, and accepted by the civilised world.

Here are combinations far more impossible and absurd than those in the wildest "freak of nature." Bodies joined to bodies with different and double vital systems and digestive organs, human to brute forms, with double or single brains assigned to one head, and so on. These symbols of classical beliefs,

absurd as they are, have nevertheless descended, *ad infinitum*, to us from antiquity, and formed the principal stock of ideas for caricaturists, even to the present hour, as will be manifest on an examination of their works.

The Satyr of antiquity has been adopted by Italian and German artists to represent the Satan of Christian belief. The examples here given are but a few amongst an immense number of classical monsters belonging to the coins and sculptured gems of antiquity.

Christian Monsters.

On Group 7, the principal illustration is our old friend the classical Satyr with a new face. The early illustrators of Christian subjects drew upon the remains of classical art for many of their impersonations, and at once pressed into their service the Satyr of antiquity, and christened him Satan. The figure of Satan was modified in the wildest way by German artists, who added to the classical Satyr, grim faces on the arms, breast, and shoulders of his figure, and expanded the hand into a tiger's paw embellished with long claws. Large bat-like wings, a long serpent-like tail, with a savage sting in the end of it, completed the toilette of the Author of Evil. They had not the advantage of modern discoveries by which the gorilla might have fairly been taken as the representative of the Enemy of Man. This serious exaggeration on Group 7 is taken from an old German block engraved in the early days of engraving and printing.

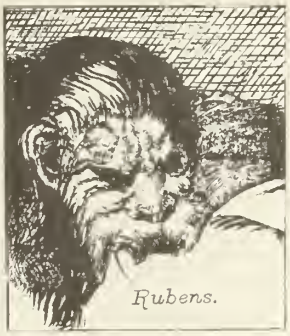
Numerous different examples of Satan are dispersed over the works of the early Italian and German artists, in which curious fanciful forms appear. The abode of the wicked is by them depicted as an immense dragon's mouth vomiting flames, into which Satan and his fiends are driving sinners. Death, another Christian impersonation, is derived from the invention of early artists.

This idea has been represented in various ways, all of them being skeletons of the human form, or the bony structure partly covered with muscles. Such are the "Danse Macabre" of early monkish times, and the more modern treatment of the subject by Hans Holbein in his celebrated "Dance of Death."

These representations of Satan became modified by the peculiarities of Fauns of antiquity, blended with a sensual expression, derived from living examples of licentiousness. Such are the fiends introduced by early artists, adopted by Luca Signorelli, and by Michael Angelo in his gigantic picture of "The Last Judgment,"

Count of Ponthieu

Harold.
Bayeux tap.



Rubens.

Luca Signorelli.

Edward the Confessor.

Satan.

Luca Signorelli.

Michael Angelo.

Fiend.

William 1st.

Bayeux tapestry.

Michael Angelo.

Fiends.

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CHRISTIAN MONSTERS.

painted on the wall of the Sistine Chapel, in Rome. In the forms of these fiends we find elongated ears, horns, and a hideous gorilla-like expression in the face; a sort of rudimental tail to the body, while the nails of the hands and feet are improved into formidable claws, to assist their canine fangs in flesh-tearing. Examples of this exaggeration are given in Group 7, from Luca Signorelli, Michael Angelo, and Rubens. In all three they are engaged in the interesting occupation of feasting on the flabby flesh of voluptuous sinners.

I believe the only idea really originating in Christian art or legend is that of a cherub, and an outrageous little monster it is, in spite of our art-education teaching us to admire such a violent exaggeration. Here is a baby's head, with a pair of duck's wings, flying about—a brain, with no body, no spine, no arms, no legs; nor has the cherub any respiratory or digestive organs.

The monstrous combinations of human and brute forms are incongruous enough, but in the cherub we reach the highest or the lowest point of absurdity. No symbol has been more freely used than this caricature, even by our greatest artists; yet, notwithstanding, fond mammas gaze delighted on this absurdity. When applied to portraits of their departed babes the monstrosity is unquestionable.

In the class of involuntary or unintentional caricature may be included all the feeble efforts in art found in illuminated MSS., in early sculpture, and in coins.

The illustrations of this class of art are taken from that important and very venerable piece of needlework, known and valued so highly as the Bayeux tapestry. This work is not tapestry at all, but simply a large sampler worked in different coloured worsteds, on canvas; but by no less a personage than Queen Matilda, the wife of William the Conqueror. While his Dukeship came over to England and settled our business in "our tight little island!" Mrs. Duke William amused herself by stitching this historical caricature. It is twenty inches wide, two hundred and fourteen feet long, and was intended as decorative drapery for a church, frequented by Queen Matilda. It is, as it deserves to be, most carefully preserved in the museum of the grand old Norman city of Bayeux. Outlined upon canvas by some monk of very humble art-power, her own being still less, she no doubt made the originally bad drawing much worse; the result is the largest, the most valuable, the most historical, the most national, and the most funny caricature in the whole world!

King Edward the Confessor is represented here with his fingers near his nose, executing that optical feat known vulgarly as "taking a sight," a proof, by-the-bye, of the antiquity of this popular and facetious amusement of boys in general. Duke William, in mail, with the nasal defence on his iron skull-cap, is haranguing his Norman robbers; but it must be confessed, under his lady wife's needle, he seems to possess neither sense nor spirit. While smiling at Queen Matilda's involuntary caricature, however, it must not be forgotten that it preserves to us a mass of information on historical, political, and military affairs of the Norman period, unattainable from any other source.

So highly prized is it, and has been for many years, that Napoleon I., when contemplating, in 1803, the invasion and conquest of England, had it brought to Paris from Bayeux, and exhibited with great state, for the purpose of stimulating the French to the expedition against "perfidious Albion."

The illustrations given are sufficient to enable the student to classify under the head of involuntary or unintentional caricature, nearly the entire mass of early drawings contained in the old illuminated MSS. and feeble art of early date.

Before taking leave of this division of the subject, it may be well to refer to instances of personal involuntary caricature, and applications of exaggerated form to many works which would bring these beautiful efforts of art under the class of involuntary caricature. Greek sculptors, for example, sought by combining all the fine points of the male or female figure, to embody in the "Apollo," the "Venus," the "Hercules," and other antique statues, an ideal beauty of form surpassing that possessed by any individual.

"A faultless monster which the world ne'er saw!"

is the description given by a poetical critic on antique beauty. Here is an undoubted case of exaggeration, the leading quality of caricature; yet, as it may be deemed heretical to classify under that head the beautiful statues of antiquity, we must withhold such an apparently condemnatory verdict. If exaggeration or overcharging produces caricature, the antique overcharges or elevates nature; while what we commonly understand by caricature debases nature. Be it so, for the comfort of classical enthusiasts!

If we recognise the principle that exaggeration of forms or of incidents constitutes caricature, then we have an immense mass of involuntary caricature in directions where it would be little sus-

pected. What else than caricatures are the shepherds and shepherdesses of Watteau and Boucher, whether in the flesh or merely on canvas? Courtiers of both sexes, patched and powdered, attired in satins, leading a fictitious pastoral life, tending sheep with well-washed and scented fleeces, gilt horns, and hoofs! and pretending to be country lads and lasses! What can be more absurd than opera-house shepherds decked out in gay ribbons and velvet, silk stockings, and shiny shoes! rings on their fingers and diamond buckles on their shoes! All this is false, for real shepherds wear smock frocks, corduroys, and hobnailed boots; eat hunks of fat bacon on bread, and drink small beer; while instead of playing on their pipes, they smoke them! Again, the gods and goddesses of Verrio, of Thornhill, and other ceiling painters, tricked out in velvets, satins, and shot silks, like ordinary mortals, and playing on big and little fiddles, flutes, and trumpets! All this is absurd. It is in fact nothing more nor less than involuntary caricature! What else can be said of the excruciating beauty of the musical pictorial embellishments, and of the exaggerated charms of the ladies who figure in the magazines of fashion published for dressmakers?

A pompous style and attitude assumed by an ugly little man or woman, becomes a caricature. A soldier fleeing from battle—a fat, unwieldy man or woman dancing and aping the elastic step of youth: all such are instances of caricature, although unintentional.

Of a similar nature are all delineations or paintings in which great displays of learning are used to accomplish ridiculously easy results. Horace Twiss declared that Mrs. Siddons *stabbed* the loaf when she cut bread and butter! and in deep tragic tones said, "Give *me* the bowl," when she wished for some salad! "Taking a sledge-hammer to kill a fly," "Much ado about nothing," are quotations illustrative of the intrinsic qualities of many works of art, and of our daily experiences.

Henry Fuseli, R.A., one of the most learned members of the Royal Academy of London, was sometimes engaged to illustrate domestic subjects, for which his anatomical and peculiar study totally unfitted him. Respectable country gentlemen under his pencil appeared like maniacs; little boys and girls like angels or fiends in his pictures from Milton or Dante.

Of a similar kind was the absurdity committed by James Wallack, a leading actor, who dressed a farmer, in one of Jerrold's pieces dramatized from Sir David Wilkie's admirable and natural picture of "The Rent Day." This sturdy clodhopper, a simple

farmer, Wallack dressed in a beautifully made coat, waistcoat, and breeches, silk stockings, and black patent leather shiny boots! brilliant rings on his fingers, and a black wig in full curl. So with our actresses, no matter what may be the proper costume, all must be sacrificed to the prevailing fashion, so that they may prove attractive on the stage. Such ideas, whether in painting, acting, or in writing, are senseless exaggerations, altogether out of place, and are neither more nor less than caricature. Caricature effects, before the reform in costume on the stage had been accomplished, were abundant.

How ridiculous must Macbeth have appeared, attired in a red coat trimmed with gold lace, powdered wig, with a long tail tied round with ribbon, a long sword, military boots, and spurs! Again, Hamlet, the Prince of Denmark, whose costume belongs to an early period of Danish history, was played in a Court suit of black velvet, bag-wig—well powdered—ruffles, lace cravat, buckles, and dress sword! Then think of the absurd trick of kicking down a chair to express astonishment when the ghost of the murdered king appears to Hamlet in the closet scene. Othello, the Moor of Venice, costumed like a modern flunkey, with his face blacked and his hair powdered! These and many other instances might be adduced to show how fruitful a source of caricature were barn-representations, as well as those of our national theatres, even when the great works of our dramatists were presented, and supported by our greatest actors. To John Kemble, Charles Kemble, and the antiquary, J. R. Planché, the reform in stage costume and its accessories is due.

The late Charles Kean, during his management of the Princess's Theatre, placed many plays on his stage with so much antiquarian accuracy that each scene was a study for historical painters. In this he was assisted by the eminent antiquary the late Henry Shaw, F.S.A., &c.

FOLIO IV.

VOLUNTARY OR INTENTIONAL CARICATURE.

Voluntary or Intentional Caricature from the Earliest Period to the Invention of Printing.—Satire, an Aid to Reforms in Political or Social Matters.—Means of Drawing and Modelling in a Rude State of Society.—Colour.—Egyptain Painting.—True Fresco compared to Tempera.—Pictures on Papyri.—Etruscan Vases.—Examples of Caricature.—Original of Punch.—Dark Ages.—Christian Art.—Carvings in Wood and Stone.—Manuscripts.—Tapestry.

WE have seen that feeble drawing, or delineation, inevitably sinks into caricature, whether intended so or not. Examples of various kinds have been adduced; but in all these cases it must be borne in mind that the exaggeration arises simply from defective art-education, is one of the earliest stages of delineation, and one in which for a time all early efforts may be considered equal in talent. But after several efforts, the individual who has a power of observing forms has his eye and hand trained: therefore, the results are better. Ridicule, that quality so common to mankind, now, in many instances, comes into play; hence arises a satirical vein so essential to real or voluntary caricature.

The habit of observation, grafted on to improved practice in drawing, perceives at once a mouth very capacious or of extremely limited extent; a long or a short nose, or a snub; eyes large or small, dark or light; vision straight or oblique; hair long and lank, or short and curly. Peculiarities such as these become, in the satirist's hands, exaggerated wholly or partly; thus arises the class of voluntary or intentional caricature, whatever may be the degree of power indicated by the delineation. This vein of satire, although employed to ridicule the personal appearance of an individual, may be associated with a higher aim, that of ridiculing or satirising his actions. Then comes the caricaturing of his figure and general demeanour. A still higher

aim is that of satirising political delinquents, and lashing the vices or ridiculing the follies of the individual, or of a class of which he is the type. This is the quality which originates social or political caricatures, and may itself be pungent and well directed, even when expressed by feeble delineation; when, however, to a close, observant power, a keen sense of ridicule, a just insight into the moving springs of action in individuals or in classes, is added rapid and correct delineation of the figure, caricature then becomes an art at once difficult in invention and execution.

Under the head of "voluntary caricature" a wide range presents itself, as it embraces the art of caricature and the various modes of executing works of this kind, from the creation of man to the invention of printing. What instruments would, in a rude state of man, be available for delineating form? Chalks of various colours, burnt wood or charcoal, earths dissolved in water, the juices of plants, would supply means to the juvenile painter. Clay, in a plastic state, would afford the incipient sculptor means of practice in his art. In this way, both unintentional and intentional caricatures must have been executed.

A more advanced degree of observation would suggest the covering of surfaces, with colour between the outlines. The colour, however, might easily be rubbed off: this would suggest some mode of binding it to the surfaces on which it might be applied, and thus render pigments adhesive and durable. This step in art, so far as linear drawing and colouring are concerned, is one of easy accomplishment, and common to nearly every nation, civilised or savage. Modelling would also run parallel to drawing and painting; for soft clay, or earth, and the finger are means ever present.

The earliest known specimens of drawing date before the heroic ages. At an early date brushes had been invented, and colours ground to a fine powder, so as to mix freely with water. Egyptian painting shows that the colours employed were simple earths, which in the course of time have remained unchanged. These colours, or earths, were white, black, yellow, red, blue, and green, either used in their natural hues, or blended together as might be required. Wood, canvas, or a wall, was the material upon which large pictures were executed; for smaller efforts, the leaves of the *papyrus* were employed, whence comes our word "paper." The outline sketched in charcoal was then re-drawn in red colour, and when the design was completed, the spaces between covered with the required colours. These colours,

if mixed with animal gelatine, would adhere to the surfaces on which they were applied. A binding material is also found in the juices contained in the shoots of certain plants, gums and other exudations from trees furnish such a means, also the albuminous part of birds' eggs, and isinglass. These various means are all included in the general term "*distemper*," similar to scene-painting, or by the Italian term "*tempera*." In one or other of these methods, the Egyptian paintings were executed, which exist to the present hour. But a freshly plastered surface, such as a wall or other superficies, would contain lime in its caustic state. Now, if on a surface so prepared colours be laid, the lime absorbing the colours would, combining with the oxygen of the air, produce a thin skin, or coating of carbonate of lime; that is, simply marble, which would fix the colours without employing gums or gelatine. This process is real "fresco," or "fresh" painting, and is so named by Italian artists. If the wall becomes dry before the work is finished, the pellicle of carbonate of lime is formed; then, any colour applied not being absorbed, will rub off, unless fixed by one or other of the binding materials mentioned above. Now upon this showing, the praise of Egyptian fresco pictures rests upon very questionable grounds, unless the entire subject was such as could be readily executed on the fresh, active plaster, and completed in the course of four or five hours.

In the majority of cases, Egyptian pictures would be simple tempera or distemper, seldom fresco. Such, then, were the materials employed by artists upon caricatures, unintentional or intentional. Specimens of both kinds are preserved in various European museums, especially in the British Museum, and are copied in various books of travel. Of these, in many instances, the satirical animus is evident. We find in Assyrian bassi-relievi and sculptured or incised pictures evident intention to exaggerate or underrate with a satirical aim. The warriors are all of preposterous size, quite out of proportion to their enemies in this respect, so that the gigantic captain is caricatured, or, what is more likely, his enemies are ridiculed, by being represented as mere pigmies. Their prisoners are also made diminutive for the same reason.

The muscular development of Assyrian figures is of a remarkably extravagant character. Gigantic winged bulls of exaggerated form, or lions with human heads, guarded the entrances to Assyrian palaces or temples. An eagle-headed human being is frequently introduced, probably emblematical of the Sun. This

caricature art of Assyria dates several hundred years before the Christian era, and appears to have symbolised strength and swiftness.

Mr. Thomas Wright, in his "History of Caricature," quotes, from Sir Gardner Wilkinson's "Manners and Customs of the Ancient Egyptians," passages which show them to have had a strong sense of humour. On one of the great monuments at Thebes, a wine party is painted, in which both sexes are represented. Some of the ladies have partaken so freely of the juice of the grape as to require support; in modern times, they would have been fined five shillings "by the worthy magistrate," had they ventured into London streets. This fact is remarkable as being the earliest pictorial satire on a fearful vice, whose victims have been lashed by Hogarth, by E. V. Rippingille, and our veteran teetotaller, George Cruikshank.

The celebrated Etruscan vases have been discovered in abundance in Sicily, Southern Italy, and ancient Etruria. They are formed of dried or baked clay, and are elaborately painted. They are almost invariably found in tombs, but do not appear to have contained the ashes of the dead. In beauty of form and propriety of decoration, they are models to potters. The paintings on them were produced about from 200 to 500 years before the Christian era. The immense number of vases, the variety of their size, form, and decoration, has employed the antiquary fully to classify them. Our purpose is not to do this, but to assign the two given specimens to the so-called *severe* style, though comic in intention. The red colour is the natural one of the clay; the outlines are drawn with a brush and black pigment. Behind the figures, the background is a solid black, and the whole is covered with a fine varnish.

Comic scenes are more frequently introduced in the designs of a later date, than in those of the earlier period. Our designs in Group 8, being intended merely to show the caricature drawing, have not the black background, which has therefore been purposely omitted. Many of the designs on the vases are very beautiful, lively in composition, free in action, and the draperies arranged with great taste. The faces of the figures are mostly of beautiful form, and in fine proportion. Our great sculptor Flaxman studied closely the designs on Etruscan vases, and in a similar style designed his Homeric subjects, as well as his illustrations to Dante's "Inferno," all so celebrated for their high qualities in art. These celebrated vases exhibit design and painting to great advantage; indeed, the art in many

instances is of the most elevated style of design and execution. They vary greatly in merit, and also in the mode of applying the colours, but the majority of them have the designs traced in black vitreous pigment upon the yellowish red body of the vase. The figures thus outlined are then thrown up from the body of the vase by the solid black background; this black is also a vitreous pigment which, by being baked, becomes indelible, and fused into the body of the vessel itself.

The art of Etruria affords examples of decidedly intentional caricature, two examples of which are given in Group 8. One is an exaggeration worthy of James Gillray, of modern times, and is full of fun and caricature drawing. A poor stupid creature is here represented utterly and absolutely unfit to be a warrior, corpulency and weak limbs unite to deprive him of the liberty and power of free action so essential to a soldier, in addition to which he wears a crushing helmet, a tremendous crest, shield, and spear. At whom this caricature is levelled does not appear, but it is an unquestionable satire upon that large class of empty boasters so numerous in this world, whether in ancient or modern times. The other example is that of a dwarf, himself a caricature of humanity. It possesses all the unamiable appearance of these ill-favoured and ill-natured specimens of stunted manhood. It may be merely a portrait of some pet-dwarf, or it may, by a few ridiculous touches, be intended as a satire on the fashion of keeping dwarfs for amusement, much as monkeys or pet-dogs are kept in modern times. Classical times were famous for the keeping and petting of dwarfs by wealthy and eminent personages. The Emperor Theodosius kept a "homunculus," who was so diminutive that he resembled a partridge and could sing a tune! Alypius of Alexandria was said to be only one foot five and a half inches high; though little in stature he was great in mind, for he was an excellent logician and a great philosopher! This practice of keeping dwarfs, beginning in classical days, has but recently been discontinued in European courts. The large figure is a caricature, engraved in the Etruscan antiquities, published in the great French Encyclopædia. It represents a philosopher thinking his hardest; the artist has happily hit off the mock gravity and affectation of deep and penetrating thought. Such a mountain of pretended intellect could only produce a "ridiculus mus." The lower illustration is from a bronze figure of an ass, clothed in the Roman toga, and is an unquestionable caricature of a Roman consul, or other public man. It was discovered by the

Count de Caylus, and is interesting as an example of fun and satire in art existing in classical times. The centre illustration in Group 8 is peculiarly an object of interest, as it is supposed to be the original of our "guide, philosopher, and friend" Punch! The large nose and comical expression in this bronze figure certainly suggest to us the highly popular tyrant of domestic life, and model wife-beater. This head, drawn from the bronze figure, was first published by Ficorini, and would appear to settle the contested question as to the origin of Punch. This figure is a caricature of a Roman actor called Marcus. There is also an antique gem, having engraved upon it a head with the exaggerated features, now so well known as those of Mr. Punch. The comic personages of the Italian stage extravaganzas are considered to be derived from caricatures of Roman actors. Pulcinello, the Neapolitan Punch, is attributed to the invention of Silvio Fiorelli, an actor, about the beginning of the seventeenth century. Dr. Johnson, however, gives it as his opinion that Punch is an exaggeration of the character in the old moralities, called "Vice," itself a satire on the doings of mankind, and also preserving to us the puppet or "motion," recently revived in England as the "Marionettes." The remaining example is a drawing from an ancient figure of Sardinian origin. It is evidently of early date, is strangely exaggerated in drawing, and decidedly comic in effect; but it still admits of a doubt whether this results from feebleness in the artist, or an intention to satirise an ancient general or other officer. These are but a few examples of ancient caricature, sufficient for our purpose, which is to hang on a thread, as it were, instances of "voluntary or intentional caricature" before the so-called "dark ages."

When the dense cloud which for centuries hung over art gradually passed away, it disclosed a new style of art in its various branches, founded upon the ruins of that of classical ages, but still bearing a distinctive character from that which preceded it. Christianity had now become the acknowledged belief of those who held power. Cathedrals, churches, baptisteries, abbeys, monasteries, and other religious edifices, now appeared, instead of pagan temples, dedicated to a host of immoral and fabulous gods and goddesses. In many instances, heathen temples were appropriated by the Christians, and refitted for the ceremonials of the new faith. In the decorations and architectural details of the cathedrals, wonderful constructive power was shown by the architects, and a prodigality of invention and design by the

Etruscan.

Original of Punch.

Sardinian.

Etruscan.

Etruscan.

Roman.

DRAWN AND ETCHED BY R. W. BUSS.

ANCIENT CARICATURES.

ornamentists. It is in this department of art that satire abounds. Hardly a gargoyle or boss exists that has not some satirical allusion. The misereres, the stalls, and other ornamental portions are highly satirical. Nor is this result to be wondered at, when we know that sculptors, carvers, and common workmen were entrusted to compose figures or groups, and to execute them in stone or wood. Themselves uneducated, except in the art-routine of manipulation, they thus slily revenged themselves on the well-fed jolly priests, who domineered over them in true lordly style, and rebuked the men for their slightest transgressions against the ordinances of the Romish Church.

Henry III., in England, a timid and pious ruler, founded many cathedrals, and enriched them with ornamental sculpture and painting. This king imported a number of foreign artisans, and to them the details of the ornamentation of the cathedrals were entrusted. A "saint manufactory" was set up on a large scale, and legends carved or depicted, with but a minimum of taste or talent. As might be expected, the figures were rude, clumsy, and ungraceful, having ill-proportioned bodies to which strangely distorted limbs were joined; the expression on the faces was comic, if not satirical. It is certain that the art of painting, on a scale larger than that of illuminated manuscripts, was introduced in England under Henry III., and practised by foreign artists. Almost incessant wars, famines, and pestilences, drove artists and other studious men to seek the quiet of the cloister, so that painting, after a time, there found refuge from the violence of Northern hordes.

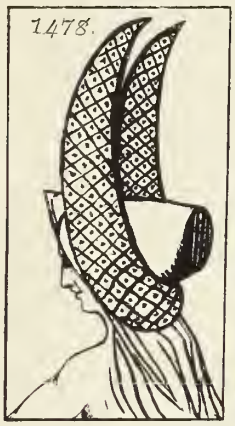
Mosaics and some MSS. show that the arts were not extinct. The vellum books of monkish scribes being embellished with designs of various kinds, showing different degrees of talent, some ridiculously feeble in execution at first, through numerous stages, to elaborate and beautifully painted miniature pictures. The art of painting, applied to walls and canvas, or wood, was now adopted by religionists as pictorial expositions of the articles of the Christian faith. The acts of the Saviour, his apostles, and of the early fathers, were the chief subjects executed.

For MSS. the vellum was carefully prepared from calfskins, then roughened by pumice-powder, and thus it became a ready surface to receive the outline and finish of colour. A black liquid or pigment was used for the outline, and, when required, colours ground very fine, and well washed, to free them from impurities, were diluted with animal or vegetable

gluten, and water. In numerous manuscripts wonderfully elaborated ornament was introduced, exquisitely drawn and coloured, the gorgeous effect of colour heightened by gold in low relief. The embossed forms were modelled in solid white paint, and, when hardened by drying, were gilt, and brightened to a brilliant metallic lustre by the process of burnishing. The text, written with quill or reed pins, was in red, black, or other colour, according to the ink employed. Such were the means of art for some ages, and during the early times of Christianity. When so much depended on the single unassisted hand of the artist, cleric, or layman, it was inevitable that works of art, good or bad, must have been scarce, and valuable, more or less, according to circumstances. Caricature, therefore, with or without satirical intention, must have been confined within very narrow limits during these early times, and the satirist's vocation but imperfectly understood. Still the perception of the ridiculous and the love of satire, so fully developed in man, were, as we see, freely exercised, though fated to circulate amongst but few admirers. Every national museum, every collegiate library in all European capitals and other parts of the world, possesses many, or a few, of these beautifully illuminated manuscripts. These remnants of early ages are considered of inestimable value, and are most carefully preserved and jealously guarded.

Painting in churches was freely applied to the walls, vaulted ceilings, mouldings, and round the massive columns. Of these pictures, many specimens exist, where the eternal whitewash pail of "Churchwardenism" has been superseded by pure water. As works of art, they are in themselves contemptible, and on a level with the MSS. of the time, but doubtless, when viewed in connection with the architecture and coloured mouldings, contributed to a splendid effect of colour, light, and shade. Strong in good intentions, but weak in art-education, these pious monks produced, it must be confessed, but ludicrous pictures. The same may be said of all the tapestry of the time, used in the much-vaunted good old times to cover the bare, cold, and comfortless walls of houses. Early tapestry, with its grim horrors, exists in many old English castles and halls. The specimens in the smaller Banqueting Hall at Hampton Court exhibit the ludicrous drawing and grimly grotesque combinations of figures so characteristic of early efforts in art.

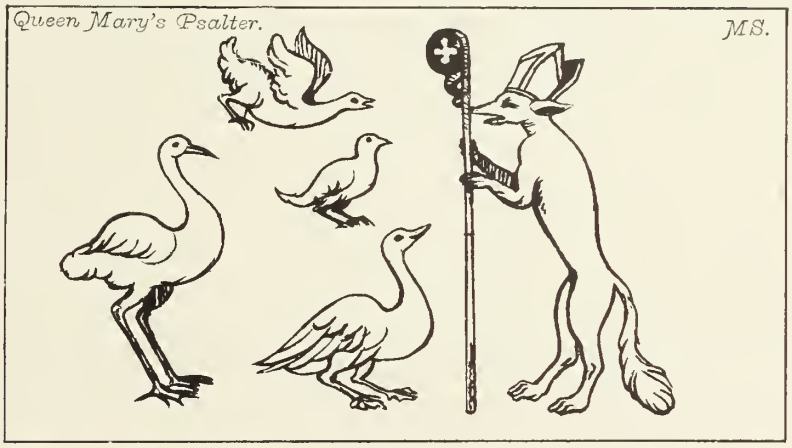
This first epoch in caricature may be concluded by three illustrations selected from ancient manuscripts. One is a satire



Royal MS. 19.E.5.

Polychronicon. Caxton.

MS. Froissart.



Wynkyn de Worde.

The Shyp of folys of the worlde. Pynson.

DRAWN BY R. W. BUSS.

M. S. S. AND EARLY CARICATURES.

on the preposterous height of ladies' head-dresses in the reign of Edward IV. (See Group 9.) The waggish illuminator has drawn the pig upon stilts, in the margin of a MS. copy of Froissart's Chronicle, now in the Harleian collection at the British Museum.

The other example is selected from a MS. in the King's Library, also at the Museum. It is called the horned head-dress, and shows to what absurdities fashion will lead "the gentler sex." It is a satire on ladies more fond of dress and display than of feminine virtue. A famous monk, Thomas Conecte, attacked this monstrosity so vigorously, that in the middle of his sermon many of the women tore off their horned caps and made a bonfire of them within sight of the pulpit! Even the rabble were so roused by his preaching, that they pelted with stones any fair one wearing this absurd head-dress. But alas! for religion and common sense when opposed to fashion! No sooner had his reverence departed, "than the women who, like snails in a fright, had withdrawn their horns, shot them out again as soon as the danger was over." The centre illustration is a very curious one, as it belonged to Mary Tudor, and is selected from her psalter. Her Majesty, bigot as she was, must have been insensible to satire or she could not have endured this caricature. It is drawn on vellum, in outline, and but slightly coloured. The subject is a satire on the clergy. A fox, personating a bishop, addresses a cunning discourse to an assemblage of stupid birds, who listen to him in perfect innocence, while the wily fox debates within himself which of them shall be his first victim, and in what way he may accomplish the destruction of the whole lot.

This phase of caricature art, of which numerous examples are given in Mr. Wright's exhaustive work, was succeeded by the great invention which was to revolutionise society, to distribute knowledge over the civilised world, and in its more humble capacity to prove a wonderful aid to the art of caricature and the general diffusion of these satirical productions.

FOLIO V.

CARICATURE FROM THE INVENTION OF WOOD ENGRAVING TO THAT OF LINE ENGRAVING.

Invention of Printing.—Chinese Origin.—Playing Cards.—Earliest Woodcut.—Value of MSS.—Printing by Gutenberg, Fust, Schœffer and Coster.—Earliest known Political Caricature.—Printing in England by Caxton, Pynson, and Wynkyn de Worde.—Wood Engraving as practised by the Chinese.—Present mode of preparing the Blocks and of Engraving.—Colouring.—Tittle Tattle stencilled.

THE invention of the art of printing, like most other great inventions, was the concentration or accumulation by one powerful mind of many previous steps in one direction. It consists of the employment of a sister art, that of sculpture, for the production of a matrix or means of multiplying any particular design or inscription. The idea of multiplying designs, by means of sculptured stamps, appears to have been of very early origin in China, and it is probable that Chinese block-books may have been brought to Europe by travellers or mariners. This point, however, remains to the present hour, an unsettled one.

The new invention appears to have been first applied in Europe, about the year 1418, to the production of the pips or ornaments for playing-cards. The mere outlines were printed, consisting of bells, vases, flowers, or other devices for the suites; these were filled in with colour applied by the hand. A great trade in cards soon arose, as Nürnberg, Augsberg, and Ulm produced them in great quantities for exportation. The first woodcut with a date to it appeared in 1423, not very long after the date of printed playing-cards. The subject is St. Christopher carrying the infant Saviour across a river. As a work of art it is simply ridiculous,—an involuntary caricature; but funny as it may be in this respect, it is very valuable as an example of the first separate subject engraved on wood. The only known copy is now in Lord Spencer's library.

From the existence of seals, signets, coins, and stamps for various purposes from the earliest times, it appears extraordinary that impressions from these matrices never suggested the application of stamps to the multiplying of books or of designs, especially as the labour of the scribe was expensive and tedious, when employed on manuscripts of the best kind.

It is very possible that printing, like many other arts and inventions known to modern times, may have been stumbled on by individuals; but for want of discernment, perseverance, money, or other favourable circumstances, as repeatedly lost. At this time, manuscript books were very valuable, and only to be obtained by wealthy men; add to this the coloured or illuminated designs they contained, and the possession of a manuscript book will be seen to have been indeed amongst the most highly prized property. The Bible and numerous works of devotion must have been locked up at this time in the cabinets of royal, noble, or wealthy personages, and, except from passages read by the clergy, the mass of the people remained in ignorance of the contents of this gift of God to man. A natural result of this state of things was a desire to imitate these costly books by some means, through which copies could be multiplied at pleasure. Honesty compels the confession, that to a desire to pass off imitative manuscripts as real ones, civilisation owes one of its greatest blessings—PRINTING.

At this date playing-cards were printed and in use, and possibly Chinese block-books were occasionally met with. The idea of transferring a portion of manuscript to a wooden block, and then cutting away all the white part so as thus to procure a stamp, which when blacked with a greasy material would give an impression on vellum or paper, appears to have been self-suggestive, and lying ready for adoption. The great honour of having acted on this idea is divided between John Gutenberg of Strasburg, John Faust of Mayence, Peter Schœffer of Gernsheim, and Lawrence Coster of Haarlem. These may at first have been block-printers, for the "Biblia Pauperam," or "Poor Man's Bible," dates from 1423, and is a block-book, printed only on one side. The designs cut on wood are intensely funny, and are unintentional caricatures. Gutenberg began to print about 1436, and has the honour of inventing movable letters, cut in wood. Metal types are attributed to Faust and Gutenberg; but Peter Schœffer is the inventor of casting movable letters in moulds. These early printed books are beautiful specimens of imitative manuscripts and of designs, which by the after application of colour resembled the illuminations in MSS.

Caricature as an art may be said to have only been awaiting the wonderful and glorious invention of printing to burst forth into immense popularity. Upon the authority of Mr. Thomas Wright, the earliest known intentional political caricature dates from 1499. It was drawn on a block and engraved with much ability. The subject is called the "Political Game of Cards." The Pope, Louis XII., Henry VII., the Swiss Representative, the King of Spain, the Doge of Venice, the Duke of Milan, and other personages, are seated at table, trying to outwit each other at cards.

William Caxton has the great honour of introducing the blessing of printing into England in 1467. The illustration of early printing in Group 9 is from the press of Caxton, and is selected from his "Polychronicon," a small folio dated 1482. Neither the name of the designer nor of the engraver is known, but the comic intention is evident. The design illustrates this passage in the "Polychronicon." These strange fellows "lye down ryghte in the somer time, and defende themselves with the shadow of their feet from the hete of the sonne." A copy of this curious little book realised £365 at the sale of Mr. Perkins's library. Under this caricature is one from Brandt's "Ship of Fools," date 1494. This cut is selected from an English version, printed by Pynson in 1509; a copy brought £130 at Mr. Perkins's sale. The satire consists of a wealthy fool, who buys books for show, not being able to read one word in them. Another fool with cap and bells is being puffed up by Satan, who uses the common domestic machine, the bellows, for the purpose. This is from an old book, printed by Wynkyn de Worde, date 1517. Caxton's types indicate their purchase in Holland or Flanders; doubtless these illustrations were procured in one of those countries, and brought by him to his printing office in Westminster. As at that time no designer on wood, or wood engraver, was to be found in England, these rude cuts must have been executed by Dutch or Flemish artists. Engraving on wood was greatly advanced by Italian and German artists, Ugo da Carpi, and even Raffaelle, Louis Cranach, and Hans Burgmair. Their designs were freely drawn, and very superior to those rude engravings in Caxton's books.

The new art of printing was of essential use to caricature, from the ease with which copies of books could be multiplied; consequently, books of this date are found profusely illustrated with designs of a rude kind of execution.

The earliest wood engravers, the Chinese, pursue this method. The required inscription or design is painted or written on

thin paper, then pasted down on a smooth block of pear-tree wood; on removing the paper the block is impressed with the original writing, but *reversed*. By using sharp chisels, called gravers, the white parts of the block can be easily removed, leaving the black letters standing up, or in *relief*. Now, if a black greasy pigment be dabbed over this engraved block, and a piece of damped paper laid on it, and pressure applied, an impression of the black letters reading in the right way, from left to right, will be obtained. This mode of engraving by *excision* of the white parts gives an impression from the surface, and is, therefore, called *surface-printing*.

Designs can be transferred in a precisely similar manner to the block, and then engraved.

The present method consists of a very smooth block of box-wood, of the thickness called "type height," that is, on a level with type. A little powdered Flanders brick and white chalk are spread in a damp state over the block; when dry, the superfluous powder is rubbed off by the finger. The design is then made on the block, using an HH. black-lead pencil. The wood engraver removes the white parts by the use of different gravers, and finishes the work. In the present book examples of rude wood-engraving are given in Groups 1, 7, 9. This kind of engraving was to a great extent disused in England about 1600, except for the rudest work, such as ballads, broadsheets, and the lowest productions of the press. For its revival in England reference must be made to Folio 11.

In the collection of satirical prints at the British Museum is a curious example of many coarse woodcuts upon one broad-sheet. It is entitled "Tittle Tattle," date 1604; it satirises the mischievous habit of gossiping on every possible occasion—births, marriages, deaths, marketing, dining, drinking, at church, in fact always and everywhere. This scarce and well-directed caricature has traces of rude colour applied to it by stencilling, that is, by having holes cut in parchment, of shapes and sizes corresponding to the forms of the print. The required colour was then spread with a soft brush passed over the parchment, and only applied where the cut spaces permitted it. Colour was thus employed for the early times of wood-engraving, especially for the decoration of playing-cards and books of devotion, as a substitute for illumination in MSS.

FOLIO VI.

CARICATURE FROM WOOD-ENGRAVING TO LINE-ENGRAVING.

Invention of Engraving on Metal.—Nielli.—Thomaso Finneguerra.—Artists of the 15th Century.—First Book Published with Prints from Metal Plates.—Pure Graver Work.—Invention of Etching.—Date, 1515, of Earliest Etching.—"Biting In," and "Stopping Out," applied.—Etched Example.—"Batman's Doom," 1518.—Holbein's "Dance of Death."—Nobody.—Coarse Wood-cuts.—The English in 1617.—"Mad Fashions," 1642.—W. Hollar, 1626.—James I.—Gunpowder Plot.—Laud.—Charles II. with his Nose to the Grindstone.—J. Callôt, 1592.—His Influence on the Art of Etching.

CARICATURE, or design generally, drawn and engraved on blocks, received a severe blow by the invention of engraving on metallic plates. This enormous step in art, though almost superseding separate prints from wood blocks, wonderfully aided the progress of caricature, and of the entire arts of design.

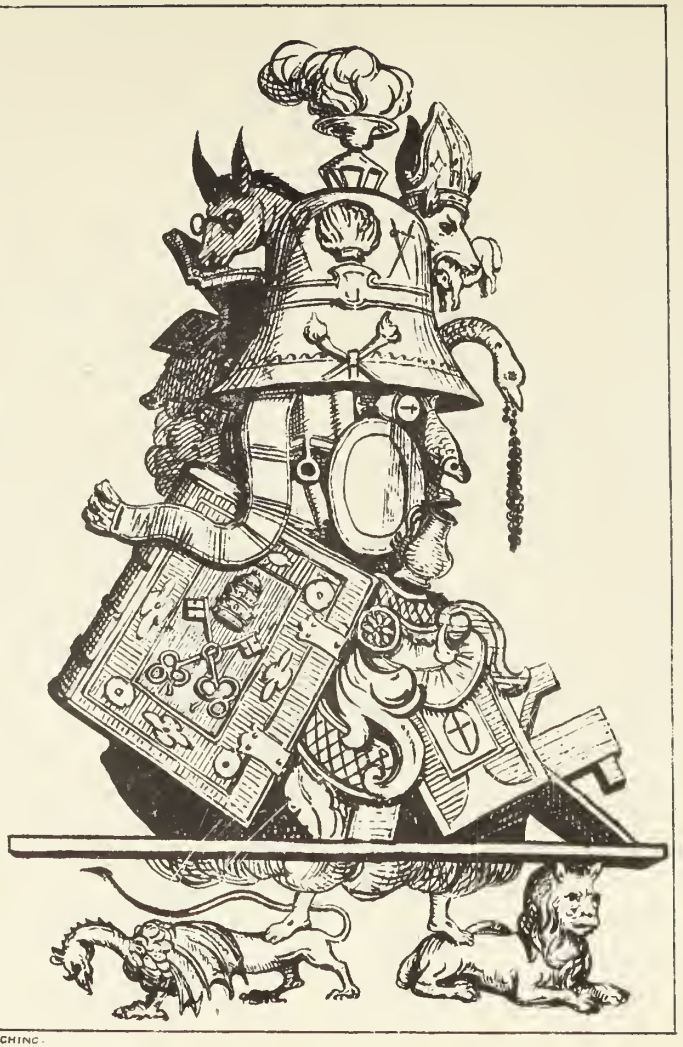
Monumental brasses, executed by means of gravers and chisels, appeared much earlier, or about 1284, and were introduced in the walls and on the pavements of English and continental churches. These early works are all so comic as to belong to unintentional caricature.

Vessels of gold or silver had been engraved for ages with various designs; and wood engraving and printing had been invented a few years before, all leading to a result which seemed to invite and to provoke discovery; yet it was not until 1460 that Thomaso Finneguerra, a Florentine goldsmith, accidentally discovered that the lines of an engraving on a silver dish or vessel he had just completed would, on being filled in with a black greasy pigment, yield a beautifully clear impression. This is neither more, nor less than line-engraving. Impressions from such engravings on silver and gold are collected, and bound in several volumes, lettered "Nielli," from the peculiar black and hard composition with which

John Vickars. *1641-2.*

GRAVER WORK

TIME CARRYING OFF THE POPE.



ETCHING.

BATMAN'S DOOM.

the lines were filled. These are in the Print Room at the British Museum, and are full of fancy in invention, but rather formal in execution, being pure "graver-work." This novel application of the graver created a sensation amongst the artists of the fifteenth century; and Marc Antonio, Baccio Baldini, Botticelli, and Andrea Mantegna, engraved numerous designs more or less successfully. The first book, ornamented with designs, engraved on copper plates, was an edition of Danté's "Inferno," dated 1481.

Engraving on metal plates is a totally reverse process to engraving on wood. The impression or print is obtained in the former case, from furrows or lines cut in the metal. These lines hold the ink, and when the face of the plate is polished, damped paper laid over the plate, and the whole forced under a roller, the ink is absorbed by the paper, and the result is a print with black lines, the surface of the plate white or dark according to the nature of the work. This is called "*incised*," or "cut in," engraving; while the other, wood-engraving, is called "*excised*," or "cut out," engraving, the impression being obtained from the surface of the letters in relief, and called "surface-printing."

The newly applied art of engraving in line on metal, besides requiring gravers to cut the lines more or less deep and wide, was greatly aided by the "dry point," which is merely a sharp steel point used to make scratches on the metal. Skies, delicate grey tints, and general softening of effect are produced by a judicious use of the "dry point." Engravings, caricatures, or other works executed in metal between 1461 and 1515, may be classed as pure line engraving, which style has, more or less, always been adhered to by artists having great command over that difficult instrument, the graver.

Group 10, engraved by John Vickars, date 1641, is an example of a caricature on the Pope. It is executed in the clear style which indicates the use of the graver only. Time is here quietly carrying off the Pope, loaded with his ecclesiastical paraphernalia; nor does his holiness appear much troubled by his transit, as he is simply going home, after in vain trying to settle down with his Romish doctrines in England. This couplet is inscribed under the print:—

"This burden back to Rome I'll beare again.
From thence it came, there let it still remain."

Invention of Etching.

The year 1515 is an important one to the student of caricature or pictorial satire, as well as to art generally. This was the date of the invention of etching, by which the difficult and laborious use of the graver could be entirely superseded. By means of etching, any designer unskilled in the management of the graver could produce effects quite adequate to his wishes. It permitted the introduction of numerous figures, variety and quantity of detail, gradations of tone, and entire freedom of drawing. To etching, the art of caricature owes almost all its success, in later times; for its reign in regard to graphic satire lasted three hundred years. Its importance to caricature can be judged of by the fact, that any graphic satirist could, without employing a line-engraver, produce his satiric work in perfect freedom, and with the freshness and spirit ever belonging to original efforts.

Michael Wolgemut, the master of Albert Dürer, is said to have invented the art of etching; but this is doubtful. The celebrated "cannon landscape" by Dürer is the earliest etching, with his signature, dated 1518. Two others, dated 1515 and 1516, are attributed to him; all show an infant state of this art.

The following sketch of the practice of etching will explain its great importance to the subject of caricature. The satirist having made his design on paper, must transfer this design to the metal-plate. The plate of iron, steel, or copper being highly polished, is warmed and smeared over with "etching ground," a mixture of wax, asphaltum, gum mastic, and resin, tied up in a small bag of silk, about the size of a walnut. This is equally and smoothly distributed over the plate by means of a "dabber," which is made by enclosing some wadding in a piece of silk, tied tightly up, the part so tied being used as a handle. While the plate is warm, its surface is blackened by four or five wax tapers, twisted together. On cooling, the plate presents a black, varnished appearance, and is ready to receive the transfer; this can be done in various ways, but the simplest is to rub the back of the drawing with vermilion; the reddened side should be laid on the plate, and secured at the corners with wax. If, with an ivory point, the outlines be traced over, they will, on removing the original drawing, be found transferred to the varnished plate. The "etching" now properly begins, by drawing on the transferred lines with a steel point, quite through the etching ground, and then putting in the shadings

with lines, single or crossed, as may be required. This part of the work is most important, and requires a considerable amount of practice in doubling the line where great strength is required, and in regulating the force applied to the steel-point or etching-needle. The etching completed, the next process is to corrode the lines, or "bite" them, as it is called. This may be done by immersing the plate in a flat dish filled with nitric acid, diluted with one half of water. Corrosive action immediately begins, bubbles arise, which should be swept away with a feather. How long the corroding or "biting in" should continue, depends upon the kind of work etched, and the effect required: here also great practice is necessary. To remove the etching ground, the plate should be washed with water and dried; on applying heat the varnish can be wiped off, the plate cleaned with spirit of turpentine, and polished with whiting. The plate is then ready to be "proved" at the copper-plate printing-press. This account of etching and "biting-in" is of the most simple kind, and represents the art as it was practised at its first invention. Albert Dürer, and other artists of his time, thus produced designs resembling in a great degree those executed by the graver. Very pretty and delicate effects can thus be obtained, but strength and variety of line require an after process, which was soon discovered, and is called "stopping out." This consists in covering over all those parts of the etching sufficiently "bitten" with a varnish, which will resist the action of the acid; this varnish is named "Brunswick black." The part not "stopped out," on being again exposed to the acid, will be again corroded, and the uncovered lines made deeper and wider, according to the strength intended; by again covering up or "stopping out" other parts, and again exposing the plate to the action of the acid, still greater strength of line can be obtained, and by repeating this process, very beautiful and powerful results may be secured without one touch of the graver. This is the mode of execution by which, for more than two centuries, thousands upon thousands of caricatures and other pictorial satiric efforts have been produced. Etching, combined with lines cut and finished by the graver and "dry point," constitutes the practice of line-engraving in its highest state.

The example of caricature by the aid of etching (on Group 11) is free in its drawing and invention, and clearly shows the applicability of this process to produce satirical prints. "Batman's Doom" is the name of the print, its date is 1581, its object evident. It is curious, also, as being one, if not the earliest,

instance of various vessels and other objects so grouped as to form a head or portrait. In this fancy-portrait of the Pope are introduced the papal artillery, bell, book, censer, and candle, for anathematizing nations or individuals. A fish forms the nose, the holy wafer an eye; the lips and cheek are formed by vessels used by the priests. The tiara is a bell, the other parts are books, a throne, and portions of ecclesiastical vestments; thus far is mere symbolism.

Satire appears by a bishop-wolf devouring a lamb, emblematic of papal cruelty; a serpent holding a rosary denotes cunning and superstition. The ornaments on the left side consist of an ass in spectacles, poring in vain over a book—Ignorance; a hog decked out with a college-cap—Gluttony; but the great point of the design is below, on the platform; where, in clouds, appear the wounded feet of a crucified Saviour, the only part not hidden by the Popish implements. The evident intention of this caricature is to show how the traditions, doctrines, and ceremonials of the Romish Church have obscured, from the sight of men, the true and pure gospel of Christ. The feet of our Lord rest upon the royal heraldic supporters, a lion and a dragon, symbolizing the support of Protestantism by Queen Elizabeth. At this time attacks on the Romish Church were permitted in England and other countries which had protested against the doctrines of that Church.

But Protestant supporters and caricaturists did not carry everything their own way, for satiric hits flew about from Romanist to Protestant, and *vice versa*, like snowballs amongst boys on a wintry morning. Luther was caricatured, to an extraordinary extent in Germany, as a fat, jolly monk, decked out with a fool's cap and bells. In another example, Satan is playing the bagpipes, the bag being a head of Luther, and the pipe his nose, upon which the demon discourses diabolic music. Luther and his wife were also mercilessly caricatured and satirised.

One of the most remarkable inventions of the caricaturist is that of "Nobody;" Group 12; its date is 1600, when political matters had been sadly muddled, and this celebrated personage was punished. This is one of the happiest and most original inventions, and from its capability of fun became at once adopted by satirical writers and artists. An anonymous comedy was published, called *Somebody and Nobody*, in which this gentleman makes his appearance. This important personage is a great favourite with all of us, high or low; whether in the "Circumlocution Office," or where the study is "How not to

EARLY CARICATURES.

do it." "Nobody" has existed, and still exists, not merely in old-fashioned England, but in all countries, to "meddle and muddle." "Nobody" became the rage; he was painted on sign-boards, and figured in masques and masquerades. "Nobody" has had his life and actions celebrated principally by the etching-needle. So much has he been delineated by pen and pencil, that we almost persuade ourselves that he must be "Somebody." However, an examination of his peculiar conformation undeceives us. Legs and thighs joined on to a head, and arms surmounting a huge pair of trunk hose, convince us that he is indeed "nobody." This is the original of a large family of "Nobodies" produced by subsequent caricaturists. This whimsical idea has been adopted more frequently than many others, because the idea is applicable to all times and to all countries, simply by changing or modernising the costume.

In Group 12 is presented a design much used by artists, serious and satirical, ancient and modern. It is a personification of Death, by a skeleton complete, or one partially covered with muscles. It belongs to the Middle Ages, and originated about the beginning of the thirteenth century, in a legend relating an interview between three living and three dead men. Saint Macarius is supposed to have invented the legend. About the early part of the fifteenth century, some satirist applied the idea to all ranks of society; skeletons, as the emblems of death, were dancing off wildly with the living; this became known as "The Dance of Death," or "The Danse Macabre," from St. Macarius's name. The idea became extremely popular, skeletons being painted on the walls of churches, and even on covered bridges. The illustration selected is from the series called "The Dance of Death." It represents a wealthy German nobleman and his newly-married wife; he appears greatly enamoured of her; but her gaze is directed to a grotesque skeleton beating a drum, indicating that the death of the lady is near. The engraving is beautifully executed in line by the Chevalier de Méchel, after Holbein's design. The entire series consists of forty-seven subjects, in the course of which Death is present with emperors, kings, statesmen, warriors, merchants, thieves, drunkards, gamblers, monks, nuns, lovers, old men, and children.

The coarsely-executed wood block is curious as a violent caricature on the fashions and ideas current in 1642 or 1643. As a work of art in drawing and execution it is simply contemptible, but its invention is remarkable and original. It is entitled "Mad Fashions, or, Fashions all out of Fashion," or an "Emblem of

these distracted Times;" it would appear to have been designed and engraved by John Taylor. The idea is that the world is turned upside down, and that everything is wrong and contrary to its natural order. It is a caricature upon the acts of the Republicans, in their endeavours to make Charles I. keep his promises, by which, according to the caricaturist's ideas, the world was turned upside down. In these "Mad Fashions," an unfortunate wight has lost his eyes, or rather these necessary organs of vision are wrongly placed, being at the side of his head instead of in front, so that he cannot see his way straightforward; this is a sly satire at the English people, who, blinded by rage at the false promises of their king, could not see their way in a truly loyal course. Civil war, or rather uncivil war, had broken out, and the order of society reversed; this the caricaturist indicates by the man's legs being where his arms should be. The insecurity of his position is shown by his walking on his hands, his shoulders growing from the lower part of the body. No doubt this rude woodcut was an emanation from the Cavalier side of the warlike question then agitated between Charles and his Parliament. To the adherents of "Sacred Majesty" of course all went wrong, so in this graphic squib, the cart goes before the horse, the horse drives the cart. The barrow wheels the man, the man rolls along with a wheel under his head. The hare hunts the hounds, the mouse pursues the cat. Fishes fly in the air, and the flame of a candle burns downwards—which crowns these absurdities.

Our native caricaturists at this time appear to have possessed but very little talent in design or in execution, their efforts for the most part being confined to very rough woodcuts intended for illustrations to the broadsheets then published. Of this kind is a rude woodcut copied from a curious satirical work entitled "Coryat's crudities," dated 1517. The illustration ridicules the numerous changes of fashion, which then took place. The "gents" of that period seemed to have been sadly puzzled how to make themselves sufficiently conspicuous and ridiculous in dress. These votaries of fashion, unable to determine upon the next absurdity, are said by the caricaturist to stand naked while they are deliberating upon the cut of their clothes. These lines are also supposed to be uttered by the naked gentleman:—

> "I am an Englyshman and naked I stand here,
> Musing in my mynde what rayment I shall weare;
> For now I will weare this, and now I will weare that,
> Now I will weare I cannot tell what!"

The gentleman stands shivering, and presents a ridiculous

picture of uncertainty. He holds a pair of shears in one hand, and has a roll of good woollen-cloth on his arm. In the background are rolls of cloth, and an attempt to represent the flax or the cotton plant. The caricaturist is supposed to be Andrew Borde, of merry reputation, and jester to Henry VIII.

Caricature in England during the sixteenth and seventeenth centuries scarcely existed, except by the importation of caricatures and caricaturists from Germany, Holland, and France. Wenceslaus Hollar, a native of Prague, in Bohemia, was born in 1607, and brought by the Earl of Arundel to England, where he became a permanent resident. For delicacy and finish he was unrivalled as an etcher and engraver. His works amount to two thousand four hundred subjects. He caricatured, or rather savagely satirised, King James I., accusing the King of poisoning the young prince by the agency of a quack, Dr. Lambe, date 1626. This appears to be a vile calumny on James I. The scandal of the time asserted that Carr, on his trial, was expected to accuse the King of attempting to murder his son, and that two men with cloaks were stationed behind Carr ready to stifle him, if he uttered one word of the accusation. The "British Solomon" was bad enough, but not so bad as to murder his own child.

"Gunpowder treason and plot!" presented a glorious and never-ending subject for caricatures, pictures, burlesques, satires, lampoons, and novels, from the time of Martin Droeschuet, to our own George Cruikshank. The press teemed with caricatures or symbolic representations of the political events of that date, November 5, 1605. Of course the Pope and his great supporter, Satan, with an array of priests, and the Kings of France and Spain, are all engaged in their plot, while Guido Fawkes, or poor old Guy, sneaks off with matches and a dark lantern to the cellar under the old Houses of Parliament.

W. Marshall, date 1617, engraved a plate caricaturing the practice of smoking.

Group 12 contains the caricature head of a wolf, dressed in the highest style of fashion, 1646. It is called "England's Wolfe," a satire on the successes of Prince Rupert, and is very well drawn. On the other side, dated 1647, the head of Folly is given, from a print in the British Museum called the picture of "an English Persecutor," being ridden by Folly; it is freely drawn. In the centre of the lower part of this group is a representation of "The Pope Ass." It is a German print, and states that the pope can expound Scripture as well as an ass can play on the bagpipes.

About this date appeared a personal caricature of the notorious Sir Giles Mompesson, the original of Sir Giles Overreach in Massinger's play of *A New Way to Pay Old Debts*. He appears to have been a greedy monopolist and a bad man. Parliament condemned him to be publicly degraded from his rank, March 17, 1620. It is a line engraving well and firmly executed.

On Group 12 is a caricature of William Laud, the notorious Archbishop of Canterbury, a greedy pluralist and persecutor of the Puritans. His insolence, cruelty, and bigotry brought him to the block in 1645. His Grace of Canterbury delighted in having men's ears cropped, noses slit, and foreheads branded, besides inflicting fine and imprisonment on his unfortunate victims. Conduct so vile raised the popular indignation against him to such an extent that an enraged mob attacked him in his palace at Lambeth, when he ran great risk of being killed. The coarse woodcut on this group is one of a set of four; they are entitled "Lambeth Faire," a new play, called "Canterbury," in four acts. The artist's name is unknown, nor does it matter, for the cuts are very bad. In "Act I. the Archbishop of Canterbury having variety of dainties, is not satisfied till he be fed with tippetts of men's ears;" in "Act II. he hath his nose to the grindstone;" in "Act III. he is put into a birdcage with his confessor;" in "Act IV. the jester tells the King the story." The illustration is from Act II. He hath his nose to the grindstone truly enough when the Archbishop was a state prisoner in the Tower of London. "He hath his nose to the grindstone" is inscribed on the print.

This grindstone idea, "grinding the noses of the poor!" is a popular one, and has been many times repeated. Another instance is given in the same Group, No. 12. The design is etched in an open style, and tolerably well; it forms the top of a broadsheet, with letterpress doggerel lines beneath, published July 14, 1651. The original is in the collection of caricatures at the British Museum.

Before the Presbyterians in Scotland offered the young Prince Charles the crown, they compelled him to consent to many humiliating conditions, ridiculed in this caricature. The title of the print is, "The Scots holding their young kinge's nose to the grindstone." Here Jack Presbyter holds the nose of the young King on to the grindstone, while the Scots, or Jockie, turns it.

Jockey. I, Jockey, turn the stone of all your plots,
For none turnes faster than the turne-coat Scots.

Presbyter. We for our ends did make thee king, be sure,
Not to rule us, we will not that endure.
King. You deep dissemblers, I know what you doe,
And for revenge's sake, I will dissemble too.

The remaining design is an etching of considerable merit; it represents, after the antique, Janus, a double-faced god—a compound of Romanism and Protestantism. Satan, the fiend of Signorelli and of Michael Angelo, pleased at the meeting, grins horribly a ghastly smile and prepares to seize the Romanist at once, leaving the Protestant.

On the continent Callôt, 1592, achieved great fame as an etcher and engraver of caricature and burlesque. He at first confined his practice to the graver alone, but afterwards he etched with wonderful rapidity and freedom. With great power as an artist, a vagabond feeling, caught during a sojourn of seven or eight weeks with a band of gipsies, so completely overcame him, that he vainly essayed serious art, and produced instead extraordinary comic and burlesque designs. His talent was quite wonderful for this capricious style of art, and he is considered as one of the most eminent French artists. His death took place in 1635.

FOLIO VII.

Engravings in Line, and Etchings by Dutch Artists.—Romayn de Hooghe.—Caricatures on Cromwell.—W. Marshall, 1648.—Dutch Hostility.—Admiral Blake.—The Pope and Satan.—Enactments against Caricatures.—Richard Cromwell.—Charles II. restored.—Charles II. by Gaywood.—England as a Cow.—Whig and Tory.—Death of Charles II., 1685.—Prince Rupert learns Mezzotint from Louis von Siegel.—James II.—The Popish Successor.—Faithorne, 1680.—Landing of the Prince of Orange, November 5, 1688.—Caricatures on Mary of Modena, Father Petre. and the Pretender.—"Perkin's Triumph," by Mosley.—Flight of James II.—His Death in 1701.

THE great improvement in engraving and etching on copper or iron plates, and the ease by which satiric designs could be executed, gradually supplanted designing and engraving on wood, consequently this formerly very popular mode of illustration declined in talent till it became so bad, that it was only applied to coarse broadsheets and the cheapest productions of the press. The exile of the Stuarts, the sympathy of their supporters, and the residence of Charles II. in Holland, gave employment in caricature to Dutch artists. Hundreds of elaborate and well-engraved caricatures appeared in London, emanating from numerous clever Dutch artists, but these works were generally published anonymously, or with fictitious names. Their object was to support the exiled King and to satirise Cromwell.

The school of Callôt produced Della Bella and Romayn de Hooghe, whose works contain crowds of figures engaged in war-tumults and in public processions. For years the works of these great masters had found their way into England, yet very little effect, if any, was produced on our native art, for it still remained in a very low state. During the seventeenth century, Hollar lived permanently in this country. A fine portrait engraver, Faithorne, though a native of England, studied his art in France, but as he engraved no caricatures a longer notice of this fine

engraver of portraits is not needed in this place. All the real art at this time emanated from Hollar. He lived in Gardiner's Lane, Westminster, working for the booksellers at the rate of fourpence per hour, measuring his time by an hour-glass. In spite of his great popularity and the immense number of his works, he fell into distress, and died on March 28, 1677.

A badly-engraved anonymous print, satirising the Romish party, alludes to the Gunpowder Plot. It presents the regular idea, the Pope and his priests concocting the Plot under a tent.

An elaborately-etched plate appeared in 1649. The artist's name is not put, but it is doubtless by a Dutch engraver, engaged by the Cavalier party in the interest of the exiled Prince Charles. In this satiric production, Oliver Cromwell, who was thoroughly hated by the Dutch, is represented standing near a large oak-tree. Clouds open over his head, and he is struck by lightning. A motto, "Sero sed serio," appears. Cromwell orders the tree to be felled; his Ironsides pull it down, and apply an axe to its root. The tree is loaded with the royal emblems, such as the crown, a Bible, Magna Charta, royal coat of arms, and the celebrated book, "ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ." Acorns are shaken off the tree and hogs eat them greedily. This elaborated work is entitled "The Royall Oake of Brittayne."

A very large engraving, entitled "Magna Brittaniæ Divisa," 1642, was published under the name of "Hans Vander-pill"—an assumed name, and the first of a long list of whimsical assumed names of artists. Caricature, or rather satiric symbolism, was exercised not only by W. Hollar, but by Bickham, Loggan, Herricks, Vaughan, Cross, R. White, W. Marshall, and others, who published under assumed names.

Some little talent is shown by native etchers, but it must be conceded that for elaborate composition, freedom of drawing, excellent touches of personal caricature, and richness of light and shade, the works of Dutch artists were superior to those of England. W. Marshall, 1648, etched a design called "England's Miracles." Charles I. is represented in a boat; the print is interesting to the student of graphic satire as being the original idea of introducing the heads of public men as crests to the waves of the sea. This idea was adopted in after times by Gillray, by Seymour, and other modern caricaturists.

In one of the caricatures circulated at this period, Cromwell is represented as an ape, with the British Lion asleep in a cradle; date 1649. "The Coming Descent of England" is the title. This subject is well designed, and etched on copper; the lines

have been polished up, and deepened by the subsequent use of the graver. The Pope, in 1649, has a novel appearance imparted to him by caricaturists, for in a print of this date he has three heads. Another caricature represents a head of the Pope as far as the mouth, the chin being joined by a head of Satan. This idea has been used by subsequent caricaturists.

Caricature, from the death of Charles I. to the latter part of Cromwell's career, was not very active; but still the Royal party occasionally and quietly indulged in attacks on the Lord Protector. It would appear that the principal subjects of the satirical prints of the time were suggested by supporters of the Royal party, and confided to Dutch artists. These works were then printed at Amsterdam, imported here, and clandestinely circulated by booksellers favourable to the Royal cause. Cromwell, by his firm and decided action with the Dutch, who took advantage of the English on every occasion, brought down upon his head a torrent of invective and savagely-conceived caricatures. The Dutch, having espoused the Royal cause, treated the supporters of the Commonwealth, with Cromwell at its head, with marked disrespect; the consequence was, that Cromwell commenced hostilities against Holland, and, in 1652, the Dutch Admirals Van Tromp, De Ruyter, and De Witt, met the English Admirals Blake and Ayescue. In one action Van Tromp was defeated by Blake and lost eleven ships. This caused the Dutch to sue for peace, and to be, if possible, more virulent against Cromwell than they were before. We may here allude to a new form of caricature. The old idea of playing-cards, designed originally for amusement, was now extended to the diffusion of political opinions. One set of these caricature cards was published in England, and most probably engraved in Holland. The object was to ridicule the principal parliamentary leaders. Another pack related to the Popish Conspiracy and the Rye House Plot; one to the Mississippi Scheme; and one to the South Sea Bubble. Most of these, doubtless, were by Dutch artists.

Owing to the lapse of time and the general neglect of caricatures, because it was customary then, as in the present day, to regard those productions as worthless, caricatures of the date of the Stuart and Cromwellian periods have become scarce, and can only be met with in a few private collections, and the large one at the British Museum. For this reason the specimens here given will possess an interest independent of their merits of execution. On Group 13 is a well-executed portrait of that great

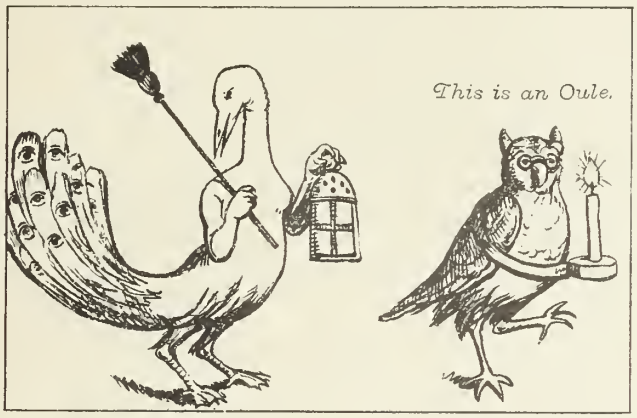
Brewer of political storms and strong beer, Oliver Cromwell. He is represented in full armour, with the baton of military command. His sword is labelled "Rex terræ;" his position is a difficult one to maintain, standing, as he does, on a slippery globe, inscribed "Locus lubricus." This bubble or globe is produced by Satanic agency, and, issuing from flames, indicates an origin by no means complimentary to the great Protector. This portrait of Cromwell is taken from a large print, entitled "The Royall Oake of Brittayne." The portrait of Oliver is not overcharged in the drawing, but the satirical element is found in the emblems of Satan, and the allusion to the uncertain or slippery foundation of the Protector's power.

As might be expected, at this period of political earthquakes, when Englishmen of different parties were deadly foes to each other, satire was freely used, and, in its nature, was coarse, savage, and malignant. The faithlessness of King Charles I., and his high-handed acts, drove his Parliament into rebellion and brought him to the scaffold. Although the unfortunate King Charles had suffered the penalty of death for his political errors, the satirists, no longer having a live king to satirise, blackened his memory to their hearts' content. A caricature, called "The Kingdom's Monster Uncloaked from Heaven," appeared about 1648; in which the unfortunate King was savagely attacked. This effort had far more malignity of feeling than wit or humour. Amongst other violent effusions of the caricaturists of that period is a malicious print, which appeared three years after the King's execution; its title is "The King of the Dead"—a cruel and low attempt to desecrate the memory of Charles. Cromwell himself, and his principal officers, however, came in for their full share of abuse and ridicule from the witty Cavaliers, and the Dutch artists they retained as caricaturists.

Like all men who forcibly seize the reins of government, Cromwell could but ill brook the satirical truths in songs, lampoons, and graphic satires put forth by the press in a manner by no means delicate. He therefore found it expedient to enact severe penalties against all persons who published libels or satires on his Highness. The consequence of this was, that a large number of satirical and libellous pamphlets and prints were written in English and Dutch, accompanied by caricatures, at the cost of the Royal party in England, and the intimates of the exiled princes in Holland, but cautiously sold in London. Some of these graphic satires were engraved on wood in a very coarse style of art, others etched upon copper with more care. As may

be supposed, caricatures personally offensive to the Protector were secretly imported from Holland, and privately circulated amongst the friends of the dead King and the exiled one. The curious illustration on the upper part of Group 13, is part of a larger subject published by the partisans of Cromwell, having an inscription in Dutch and another in English. Readers of history know that Cromwell delivered a rigmarole, called a speech, most unparliamentary in its tone and decidedly personal. Pointing to the door with his cane, he said "Begone!" after which his Ironsides entered the House of Commons, and Cromwell performed the *coup d'état* imitated in France; after which the members sneaked out one by one. Oliver ordered the mace to be removed, and locking the doors of the legislative chamber, quietly pocketed the keys and walked away! The spectacled *owle* bearing a candle, may be taken as a symbol of parliamentary sagacity, and an allusion to some speech or act which does not appear in the history of the times. The spectacles and owle are introduced into one or more caricatures subsequent to this date. The peacock holds a Diogenic lantern, and a broom by which the Commons House was clean swept! Such was Oliver's short way of dissolving the Long Parliament. A large and well-engraved portrait of the Protector is on Group 13; it is by a Dutch artist, and selected from a broadsheet of the time. Cromwell here figures as a Pope, wearing a triple crown, indicating the kingdoms of England, Scotland, and Ireland. The crown is put on his head, and held there by a heraldic monster—a griffin! Peacock's feathers are added, to ridicule the vanity which placed the great Protector on the throne of the heaven-born Stuarts.

At this period, England, by the firmness and daring of Cromwell, had reached a high point of national glory. At no part of England's history was this country more respected abroad, and Hallam states, in his "Constitutional History," "that the maritime glory of England may first be traced from the era of the Commonwealth, in a track of continuous light." The great Admiral Blake made the Dutch tremble in their shoes, and the English flag everywhere respected. Cromwell's courage, resolution, and total independence of any foreign sovereign, made him also act with promptitude, and strike with force, on any slight or insult offered to England. As might be expected, a host of talented Dutch artists exerted their utmost abilities in reviling the great Protector, and accusing him of the most abominable cruelty. In these caricatures, Cromwell is represented as trampling upon some writhing human form, symbolic of England, Ireland, Scotland, France, or



Stuart.

Dutch. Cromwell.

Charles 2nd.

Genl. Fairfax.

ETCHING

CARICATURES ON CROMWELL.

Holland. Sometimes he is drawn in the act of disembowelling his victim. Perfidy crowns him with vipers in one print, while in another he is associated with a wolf, or some other savage beast of prey. No names of artists appear to these attacks, as it was decidedly unsafe to put any. Boldness and freedom of execution vie with the audacity of the satire. The feelings entertained abroad of Cromwell's continental policy are forcibly expressed in a freely-executed etching, in which he is represented squeezing a Frenchman to death under his left arm, while, with his right arm, he is drawing out the bowels of a Dutchman! This is an allusion to the chastisement the Dutch had received at sea, and the heavy fine of £300,000 sterling which they had to pay. In this caricature, Cromwell tramples on a Scotchman, while an Irishman crouches between his legs. A halter and an axe are hanging up ready for him, and two large bags, crammed full of gold squeezed out of the malignants, are assigned to the Protector. A curious state of a serious portrait of Cromwell is in the British Museum collection. To suit the temper of the time, the artist has turned this portrait into a caricature, by adding spectacles, reddening his nose, and adorning his mouth with a pipe; an owl sits on Cromwell's shoulder, and on his hat is a fine display of stag's horns.

Cromwell's death, at the age of sixty, on September 3, 1658, the anniversary of his victories at Dunbar and Worcester, was the commencement of a total change in the political state of England. His son Richard ruled as Protector but for a short time. A caricature of Richard Cromwell represents him as a cooper, breaking up a cask with a sledge-hammer. The cask is a very large one, and is so shattered that it allows the escape of a multitude of spectacled owls bearing candles; a symbol, doubtless, of the sagacity of members of the House of Commons alluded to on page 56. Richard Cromwell, on the death of his father, Oliver, became Lord Protector, but unable, by his quiet, amiable disposition, to cope with the restless men by whom he was surrounded, resigned his high position April 22, 1659. This weak son of a great man lived in honourable retirement, at Cheshunt, until 1712, when he died, at the age of eighty-six.

A struggle for power by a few political adventurers now produced so much disorder, that General Monk marched from Scotland at the head of a considerable army, and was instrumental in the election of a new Parliament. After much deliberation, the members decided to invite the King Charles II. to the throne of his father, and on May 29, 1660, his Sacred Majesty arrived in England. Then came the bonfires, drunken-

ness, obscenity, and servility of the glorious Restoration! The Merry Monarch graciously permitted the decaying bodies of Cromwell, Ireton, and Bradshaw, to be dragged from their graves and gibbeted at Tyburn! In Pennant's "London," one of the valuable books in the Print Room of the British Museum, is a print of which a copy is given on Group 13. A decayed head of Cromwell is here represented, crowned with laurel but impaled on a spike, as if ready for Temple Bar. It reposes on an axe, and is decorated with a halter joined to a reversed crown and sceptre; a sword and pair of scales indicate that justice has at last been done. The etched centre head on Group 13 is a portrait of Charles II., by Gaywood, a pupil of the celebrated Hollar; the date is 1660. This portrait is selected from a print which is remarkable for representing England as a *cow*. His Majesty is feeding her, while some bishops and a king are riding on her back and whipping her. In this way the caricaturist records the restoration of the bishops, and the infamous degradation of England to the King of France. The execution of the print is laboured, and it has but small claims as a work of art. The remaining illustration is a cleverly-etched design representing Sir Thomas Fairfax. He was accused of permitting himself to become a tool in the hands of Cromwell. The satirist has placed him under a gibbet, and he holds up the bleeding head of Charles I.; in his right hand he grasps a blood-stained axe; behind him is a tiger, emblematic of savage feelings. One of the caricatures of this period represents Charles II. sitting on his throne, the crown falling off his head; a sly hit by the puritanical party, alluding to his licentiousness and his degraded position as a pensioner of the French King.

Charles, the hero of a so-called glorious Restoration, by his accession to the throne of England, quieted the Cavalier party, was on friendly terms with France and Holland, and had in a great measure silenced the Puritans. It would appear that little encouragement was given to native caricaturists, as these productions were mostly obtained from Holland. Few motives were found by the Dutch artists for the exercise of their talents, as the funds at the disposal of the Royal supporters were otherwise engaged, the Cavalier party now being in the ascendant. When we think of the rampant and barefaced vice exhibited by the King and the whole court, it can scarcely be believed that caricature did not attack actions and events so tempting to the graphic satirist. Caricatures in abundance must have been produced; but from the ephemeral nature of these designs, they were probably laughed at for a time, then thrown aside and allowed to be destroyed.

The blessings of Whiggism and Toryism originated in this delightful reign. Whig was a term applied to the country party; it was also a name for sour milk, and for the conventicles in Scotland. Tory was derived from the name given to Irish banditti in 1679.

Finding a Parliament rather troublesome, Charles tried his hand on his father's fatal experiment, and for four or five years ruled despotically without one. How long this might have continued it is useless to inquire, as apoplexy settled the question on February 6, 1685.

To Prince Rupert, the impetuous captain of Charles I., and the wiser counsellor of Charles II., is wrongly attributed the invention of a style of engraving called mezzotint. He was appointed governor of Windsor Castle, and in that ancient palace devoted himself to chemical experiments, painting, and engraving. It is said that on cleaning the barrel of his gun, the white rag, when drawn out, was found to be quite black with the powder and corrosion of the barrel, and that the thought struck him that some kind of engraving might be similarly produced. This pretty story about mezzotint being invented by Prince Rupert is very doubtful; but probably a blackened gun rag suggested to Von Siegel the possibility of that style of engraving.

Prince Rupert died on November 29, 1682. He engraved about twelve plates in mezzotint. One of these (which is the decollation of St. John, after a design by Spagnoletto) bears the date of 1658. The real inventor of this beautiful style of engraving was Louis von Siegel, a lieutenant-colonel in the service of the Landgrave of Hesse Cassel, from whom Prince Rupert learned the secret when in Holland, and brought it with him to England when he came over the second time in the suite of Charles II. This style of engraving will be described in the place where its application to caricature is mentioned. The introduction of mezzotint engraving, and the very beautiful portraits by Sir Peter Lely, are almost the only facts worth remembering in art during this licentious reign. The Merry Monarch having passed away, bigotry succeeded licentiousness; for his brother James, no better in morals than his departed majesty, added to a loose life gloomy fanaticism. The open encouragement of Romish priests by James roused the fears of Protestants, and renewed hostility broke out between the two parties.

The Commons had in Charles II.'s reign brought into their House a Bill of Exclusion, which, after more than one warm debate,

the House of Lords rejected; therefore, at Charles's death, James became King. To promote the passing of the above Bill, the first illustration on Group 14 was executed. It would seem that the entire work is done with the graver. It is clever in its invention, and free in its drawing. It is entitled "The Prospect of a Popish Successor!" London is represented as on fire; the principal figure, James Duke of York, is selected on this occasion for the example of caricature. The ancient idea of double-headed Janus is here adopted and carried through the entire figure. The Duke of York is divided vertically—half devil, half papist. He wears the costume of the time, varied only by a wooden sword. He has "put his foot" into the English Crown. With vipers for hair, his face is represented blowing a fiery blast through a trumpet decked with a rosary and a cross. The other half is our old friend the Satyr of antiquity, dished up as Satan, finished off with horns, tail, sting, proper to the arch-enemy. Holding a flaming torch, and bent upon incendiarism, he spreads conflagration and destruction all around him, which is indicated by skulls and thigh bones. Near the incendiary torch is this inscription, "This is a hopeful successor, is it not?" A legend on the print is this: "Thus I'll govern Hereticks, or Godfrey'um"—an allusion to the murder of Sir Edmondsbury Godfrey at Primrose Hill in 1677, a foul deed, attributed as a matter of course to the Roman Catholic party. This murder gave rise to intense public excitement at the time. The body of Sir Edmondsbury Godfrey was carried through the streets in procession, preceded by seventy clergymen, and attended by a vast multitude.

Caricatures on this event issued from the press. The Pope was represented in bed, the ghosts of the devil, Godfrey, and other victims of Papal persecution, haunting him. The engraver is Faithorne, date 1680. Its title, "Hellish Plot!"

Another of similar title has twelve compartments relating to Pickering's Plot.

The scoundrel, Titus Oates, of meal-tub notoriety, is represented favourably in a line engraving done by T. Dudley, 1680.

Another engraving satirically represents Madame Cellier sitting under the pillory and defending her face with a board from the missiles. This woman was fined £1,000 and pilloried, on account of her participation in the Meal-tub plot, 1679.

These circumstances being fresh in the public mind, were referred to whenever political changes were indicated. The inscription on the print: "Thus I'll govern Hereticks, or Godfrey

James Duke of York.

James 2nd.

The Pretender.

A catholic family.

Dr. Sacheverell.

ETCHING.

CARICATURES ON THE STUARTS.

'em," had, therefore, great point at that particular time. Metaphorically, this prophecy of the caricaturist was fulfilled, for the unfortunate James, prompted by the Jesuit Petre, and the infamous Jeffreys, spread far and wide the most rancorous feelings and incendiary measures during the three years of his disastrous reign. The legal scoundrel, Jeffreys, was a disgrace to any reign, and most worthily was he gibbeted by the pencil of the caricaturist. Disgraced, despised, and abhorred by all, this hell-born villain fled from an infuriated mob; but in his flight he received such injuries, that he died in prison of his wounds. He is represented in the disguise of a sailor, fleeing from a mob. Satan is quite ready to give him a warm reception, and claims him as an especial favourite.

On June 10, 1688, was born the celebrated and unfortunate Prince of Wales, James Francis Edward, styled the "old Pretender." He died at Rome, December 30, 1765.

The central head on Group 14, tells a volume of events which happened only four months after the birth of this ill-fated prince. It is a portrait of James II., selected from a large and elaborate print entitled, "England's memorial of its wonderful deliverance from French oppression, performed through the Almighty's infinite goodness and mercy, by His Highness William Henry of Nassau, the High and Mighty Prince of Orange." In this celebrated caricature, a large orange-tree, decorated with shields bearing coats-of-arms, drops an orange on the head of the King and his infamous chancellor, Jeffreys. The orange knocks the crown off the head of James, and this, by a felicitous piece of invention, cuts a long story short. A speech supposed to be uttered by James runs thus: "I may thank France for this!" The King, Queen, the Pretender, and Father Petre, are in another part leaving England. The eye of Heaven watches the Protestant Church and keeps it from falling. The King of France is shown trampling on his subjects, and threatening them with sword and pistol. The date of this print is 1688. It is no doubt the work of a Dutch artist in the pay of his Dutch Majesty, preparing to be William III.

Louis XIV., an extravagant, overrated, bad king, drove from France all men who could not patiently abide his tyranny. Indeed, Holland then, like England now, was the great place of refuge from persecution on account of politics or of religion. At that time, Holland possessed some of the most celebrated painters and most skilful engravers in the world of art. Of these, Romayn de Hooghe was the most eminent amongst caricaturists. William of Nassau found him, as well as other artists, ample employ-

ment in caricaturing Louis XIV. and James II. The "Grand Monarque," however much he despised the Dutch and their arms, was far more sensitive to the bitter satire from the pencils of the Dutch caricaturists.

November 5, 1688, is the great day of Protestantism in England. After preparing his way by secret diplomacy and open caricatures, the Prince of Orange landed on that day at Torbay, and soon after ascended the throne of England as William III. "My friends, I come for your goods," said his highness. "Ay, and for our chattels too," growled a Papist. Good, however, did result to England from the advent of the Dutchman—albeit, his taste at Hampton Court was not for high art, as we can see to this day. One of William's great objects was to cast doubts upon the legitimacy of the Prince of Wales; and to this end numerous caricatures were as usual imported from Holland, in which the relations between Mary of Modena, James's queen, and the Jesuit Father Petre, are handled with more malignity than truth. Another of his highness's points was to add to abuse of the Romish practices of James, the accusation of the King of England living under the protection of Louis XIV.

In 1685, a caricature was published in which the Queen, Mary of Modena, is represented in a confessional, to whose confidences a wolf in the garb of a priest is listening with great pleasure and satisfaction; no doubt intended for Father Petre. The inscription is in English; but the work of the print is evidently Dutch.

Another design on Group 14 gives a portrait of Queen Mary of Modena rocking the Prince of Wales in a cradle; her confessor, Father Petre, is whispering confidentially into her ear. On the table lies the symbolic orange. The print is named "A Catholic Family." The illustration on the right of Group 14 is taken from a caricature called "Perkin's Triumph; or, the Jacobite's Hope." The design is freely etched, and is by Mosley. Perkin, the Pretender, is seated in a chariot drawn by two tigers (typical of cruelty), two dragons (symbolic of arbitrary power). Impersonations of liberty, toleration, moderation, and property, are trampled on by a crowd of Papists led by the Pope, his Cardinals, and Inquisitors, carrying a gibbet, a pillory, and the usual emblems of torture. The date of this caricature is 1709.

According to the emissaries' reports and the Protestant belief, the paternity of the Prince of Wales was assigned to Father Petre, and therefore, by William's partisans, the young prince was called "Peterkin," the son of Petre, and by abbreviation "Perkin." According to another statement, the prince was really the son

of a miller, and surreptitiously introduced into the palace to be passed off as the child of King James II. This latter bit of scandal caricaturists have introduced by a toy windmill for the young prince to play with. One of De Hooghe's caricatures consists of a lobster carrying Father Petre, who holds the young Prince of Wales in his arms; on the top of the child's head is a windmill. On the lobster's tail is a Papal crown, with relics and indulgences. The lobster has seized with one claw the English Prayer-book, and with the other the law-book of England. In this print, described in Dutch, the little prince is called "the new-born Anti-Christ." Under William and Mary, England enjoyed comparative quiet. The exiled James died at St. Germains, on September 16, 1701.

FOLIO VIII.

ENGLISH CARICATURE TO THE DATE OF W. HOGARTH.

William and Mary proclaimed King and Queen.—Battle of the Boyne; Caricatures on it.—Dutch taste introduced in England.—Death of Mary, 1694.—Hemskirk.—Francis le Piper.—Death of William III., 1704.—Accession of Anne.—Dr. Sacheverell.—Scriblerus Club.—History of John Bull.—Death of Anne.—George I., 1714.—Robert Harley.—South Sea Swindle.—Hogarth's Caricature.—Bubble Cards.—Picture by E. M. Ward, R.A.—Picart's Caricature.—Bad Mezzotints.

THE landing of the Prince of Orange at Torbay on November 5, 1688, took place amid the usual hand-kissing, grasping of legs, hanging on at the coat tails, and tugging affectionately at the cloak skirts, which form the ordinary demonstrations of affectionate loyalty towards any new object who can bid tolerably high for it. The worthy son-in-law of James II. having seen his ex-majesty safe out of Whitehall, disguised in humble attire, took up his residence at St. James's Palace, where he received the compliments of the nobility, and the Lord Mayor of London—with the usual fulsome addresses, ever producible when a royal nose is to be seen. James, though a fanatic, was brave, and could act with dignity, as in the instance when sitting to Sir Godfrey Kneller for his portrait, news was brought of the landing of William. The painter, confounded at the information, laid down his brush, upon which the King quietly said, "Go on, Kneller, and finish your work, I wish not to disappoint my friend Pepys."

Princess Mary arrived February 12, 1689, in London, and at the banqueting-house sat in state with her Dutch husband. Here the members of the two Houses read the celebrated "Bill of Rights," and made a solemn tender of the crown to their Highnesses. This pretty toy the Prince received in his most

gracious manner, and the next day William and Mary were proclaimed King and Queen jointly, but the active partner in the firm was to be William III. How the crown business was managed does not appear; whether William wore it on Mondays, and Mary on Tuesdays, whether it was divided and made into two crownlets or no, is not on this record. William's activity and pugnacious disposition soon had play, for in 1690, he, at the head of his army, had to fight his father-in-law in Ireland. James was entirely defeated in an action known in history and President West's picture as the Battle of the Boyne. This event gave rise to a vulgar caricature, published in France in 1690. The Jacobite party spread false reports at this time, one of which was that William had been killed. In this caricature the corpse of William is followed by Queen Mary and the supporters of their cause; on the left-hand side of the picture is a view of Satan's fiery palace, the occupier getting ready to give his Dutch Majesty a warm reception.

King William having succeeded in his objects—that of ascending the throne of England and vilifying the exiled Stuarts—there appears to have been a lull in the production of caricatures. Hating most cordially the French King, William's great aim was to wage war with him, consequently the satiric vein was now directed to France, and Romayn de Hooghe produced caricatures on Louis le Grand in a very bitter spirit, so much so, as to raise the indignation of civilised Europe against "Le Grand Monarque." In one of these Louis XIV is seated, costumed like Harlequin, on a wild Ass. James II. in the Rabelaisian character of Panurge, keeps him company. The two royal friends have their heads joined together under one Jesuit's cap. "Panurge secondé par Arlequin Deodaat à la croisade d'Irlande," 1689, is the title of a satiric print representing James II. and his adherents marching to the place of embarkation. Father Petre heads the procession, carrying Peterkin, the Pretender, in his arms.

William had little taste for anything but war, and that only in a small way. His Majesty's taste for art may be seen at Hampton Court, in the closets furnished with Dutch pictures, Dutch monsters, and hideously-formed Dutch china. His worth has been thus summed up by a witty satirist: "William III. did not add much to the reputation of British royalty in former days, for then sovereigns were so bad that they would never have been allowed to pass in times like these, when we examine the weight and quality of the metal. He was by no means popular when alive, and bad characters do not, like old port, improve by keeping." It was

at this time that the term "Jacobite" was first applied to any supporter or friend of James II. and his family. Queen Mary died in 1694, so that William now reigned sole monarch of England.

The blessings of a standing army in and a national debt on England, are due to the government of this King, and his hostility to Louis XIV. In 1701, James II. died in exile at St. Germains, leaving his son, a boy of thirteen years of age, to carry on the Stuart interest; he was generally known in England as the Pretender.

William, though no great patron of art, attracted to England many of his countrymen, who practised art in its numerous branches, caricature or satiric works included. Egbert Hemskirk was eminent for painting drolls, wakes, quakers' meetings, and comic subjects in imitation of the style of Brouwer. Francis le Piper was an eccentric gentleman, who travelled much on foot, sketching on the way. He produced numerous works at taverns, where he spent nearly all his time, giving away to his boon companions whatever he did. He etched many comic designs, generally on oval silver-plates, with a firm hand and free execution. Of these engraved plates his friends made lids for their tobacco-boxes.

The death of William III. by a fall from his horse Sorrel, by which he broke his collar-bone, called to the throne of England the Princess Anne, wife to Prince George of Denmark, of "Est il possible!" reputation. William's death took place on March 8, 1704. His horse stepping on a mole-hill became frightened and threw the King. The injury he received was not of itself dangerous, but from his emaciated state, fever set in, and death ensued soon after. The Jacobite toast now became "The little gentleman in black velvet!" alluding to the mole.

The reign of Anne produced numerous great satirists and men of letters. Caricatures were at that time not abundant, however; some were imported from Holland, others copied in England, De Hooghe still being pre-eminent. Queen Anne is represented in caricatures holding down the Gallic cock, that is France, with one hand, while with the other she clips its wings.

The example selected from this date is on Group 14, and is a caricature of the notorious Dr. Sacheverell; it was engraved in 1710. This renegade Whig parson attacked the Lord Treasurer Godolphin, under the assumed name of Volpone, in a sermon preached before the Lord Mayor at St. Paul's in 1709. For this he was prosecuted and became a political martyr—a lucky thing for him, as his sermon sold to the number of 40,000, and he was

subsequently appointed to the good living of St. Andrew's, Holborn. The caricature is not badly executed, it being in fact a portrait; the satire is introduced by the devil and a popish priest influencing the Doctor while composing his sermon. This is only one of seventeen caricatures on this political parson.

The illustration at the upper part of Group 14, dated 1709, and called "Perkin's (Peterkin's) Triumph," has been already described. The subject of it was, unfortunately for the Stuarts, applicable to the events of many ensuing years. Chronologically, this is the right place for it, as well as for the caricature on Dr. Sacheverell, for both belong to the reign of Queen Anne. One of the caricatures by the eminent Romayn de Hooghe was copied in London, and commemorated the eclipse of the sun, May 12, 1706. Queen Anne's jolly countenance in the moon eclipses that of the sun (Louis XIV.) on terra firma. The Queen, surrounded by her counsellors and generals, is seated on her throne, and, firmly holding down the Gallic cock, deprives this pugnacious bird of its plumage.

In 1710 an English engraver named Bickham published a curious print which soon obtained great popularity. The idea was that of small prints, cards, portions of written letters partly overlying each other. By the aid of the graver and etching-needle he produced an imitation so closely resembling the original group, that it was regarded as something quite surprising. These curiosities may even now be seen in some old farmhouses.

1711 is the date of the same idea applied to political caricature. Four knaves in the playing-card suits are placed over a portrait in such a manner as to partly show it. The print is carefully etched, and the imitation of the original grouping of cards over a print well carried out.

Anne's reign was brilliant in military annals and in literature. During her rule, native art progressed considerably, and subsequently shed lustre on the fame of England.

The satires from William and Mary's reigns to the date of 1733 were innumerable, for not merely was the want supplied by French and Dutch artists, but numerous able native caricaturists were now in full practice. To this period may be referred the gradual abandonment of systematically encouraging foreign artists to the injury of native talent. Caricaturists derived great aid from the contributions of those wits forming the celebrated "Scriblerus Club." Its members undertook to write a satire on the abuse of human learning in every branch. The humorous style of Cervantes was to be adopted. Pope wrote the first book of the

"Memoirs of Martinus Scriblerus." "Gulliver's Travels" was Swift's contribution, also the "Art of Sinking in Poetry," the "Virgilius Restauratus," and "Stradling versus Stiles." But to the humorous pamphlet entitled "Law is a Bottomless Pit, or the History of John Bull," caricature owes the origin of several most popular impersonations. In this burlesque history, the war is described which broke out on the accession of a branch of the house of Bourbon to the throne of Spain in 1700, and was terminated by the peace of Utrecht in 1711. Dr. Arbuthnot, the author, has treated it wittily as a law-suit between England, Holland, and Austria against France and Spain. John Bull represents England in this pamphlet, and we all know how his sturdy form has been adopted by caricaturists from that period to the present hour. How many fanciful variations John has passed through, though still remaining the same honest straightforward burly fellow, with a particular liking for beef! Louis Baboon is a pun upon Bourbon, and signifies Louis XIV.; Holland is called Nick Frog; Charles II. of Spain as Lord Strut; the Duke of Marlborough is called Hocus the lawyer, who ate the oyster and gave each of his clients a shell; Mrs. Bull is the English Parliament; John Bull's mother is the Church of England; Sister Peg, the Scottish Kirk; Lord Peter is the Pope; Martin the Lutheran party, Jack the Calvinistic party. Similar to this, in intention, is Swift's celebrated "Tale of a Tub," and Dickens's witty paper in *Household Words*, upon the disputes at John Bull's fireside, about the High and Low Church question.

On the death of Anne, the first George, Elector of Hanover, came to the throne of England, September 28, 1714, and was at once absorbed by the Whig party. Obstinate, but tolerably sagacious in the management of affairs, he contributed to the happiness of England by maintaining a comparatively serene atmosphere in religion and politics. Possessing but little taste for literature, science, or the fine arts, he gave no encouragement to their professors, but the impetus they had received in Anne's reign carried them on through this dull period. Freedom of the press, however, gave a stimulus to comic art, and especially to caricature, until these productions became almost indispensable to the public enjoyment.

Robert Harley, Earl of Oxford, Speaker of the House of Commons, Secretary of State, Chancellor of the Exchequer, and Lord High Treasurer at various times, was the first victim of the caricaturist. A great political intriguer and devoid of principle, he, through Mrs. Masham, gained favour and place under Queen

Anne. Upon a charge of fraud he was committed to the Tower, but tried and acquitted in 1720. Harley is called "Robert the political juggler," and is represented as a hump-backed, ill-made, bandy-legged fellow. The Tories now revenged themselves on the Whigs, who were basking in the Royal sunshine; so they flooded London and the country with multitudes of caricatures, low libels, and seditious papers, sold at a halfpenny or a penny each. High Church and Dissent were at war with each other, and mixing up politics with religion. The name of the notorious Dr. Sacheverell became a war-cry for the mob. They attacked the houses of Dissenters, and did very serious mischief to their property and to their persons. Rioting of this kind went on for a long time, only thinly covering the real plot, which was for a bold dash by the Pretender and his party to recover the English crown from the Hanoverian King. Horace Walpole assures us that nothing could be more gross than the ribaldry vomited out in lampoons, libels, caricatures, and abuse of all kinds against the Sovereign and the new Court.

An event now took place which may be considered as the true basis of the really English school of caricature—the terrific smash-up of the South Sea Scheme in 1720. Shares in this Company paid at first 10, 20, 50 per cent., then 126, after that 325, and at last 1,000 per cent. This tremendous rise was effected by gigantic lies, spread widely, about the inexhaustible wealth in the countries of the South Seas. The public went mad in their anxiety to obtain shares in this wonderful company. The Prince of Wales; the King's mistresses, Erengard de Schulenberg, Duchess of Kendal, and Charlotte Kilmansegge, Countess of Platen, in Germany, and Darlington, in England; the Duke of Marlborough; Sir Robert Walpole; Harley Earl of Oxford, and a long list of nobility and gentry made many thousands in this gigantic swindle. Doubts arising respecting the stability of the South Sea Company, a committee was appointed to examine and report upon the Company's accounts, when the books were proved to be full of false entries, blanks, erasures, and numerous alterations, while some of the books were missing, either by robbery or destruction. A universal panic ensued, banks stopped payment, and ruin was everywhere. Some of the unfortunate victims fled from the country, others committed suicide, and a hideous state of public credit ensued. To cover up this villainy, the treasurer ran away with the most important book, and sought refuge in Brabant, where he was arrested, but, by the influence of the King's mistresses, he was not given up to the English Government. In

this awful state of social ruin, every one being affected by it, a sensational state of feeling ensued, which sought relief in satire. Caricatures by English, French, and Dutch artists abounded. "The Brabant Screen" was a favourite mode of expressing the screening or protecting influence of the King's women in withholding the great robbers from just punishment. Hogarth made his talent useful on this occasion, and etched with great care a caricature on this atrocious swindle. There is much clever invention in this early work by Hogarth, its execution is rather laboured, and in its drawing there is an evident study of the style and works of the famous Callôt, the great French caricaturist.

Group 15 contains a photographic reproduction of this design. A roundabout set up in the city has wooden horses all well supplied with riders, among whom are a divine, a shoeblack, and a peer. An eager crowd keeps the wheel revolving; a ladder stands ready for fresh adventurers; at its foot an aged man advises caution to his son who is desirous to mount and try his luck. Satan sets up a golden stall near Guildhall. Fortune is hung up, her body consists of gold. Satan cuts off lumps of the precious metal and flings them to the eager crowd. On the left of the subject a Roman Catholic priest, a Jewish rabbi, and a Methodist parson, play together a game of chance for riches.

Honour personified, is tied up to a whipping-post and scourged by a scoundrel, who has a mask and pistol. An ape decorated with an ancient cap and *fleurs de lis*, indicates the Mississippi Scheme in Paris; the ape covers himself with the robe of Honour, and exposes him to the lash of villainy.

The South Sea Scheme was but an imitation of one propounded in Paris by a Scotch financier named Law, in 1717-19. The object of this scheme was to monopolize for the French the trade of the River Mississippi, in North America. Law, "The Paper King" as he was named, soon fell into difficulties, and before long his reign closed, the scheme collapsed, and, like the South Sea Bubble, spread ruin far and near.

Honour and Honesty, represented by Hogarth in this pictorial satire, are sacrificed to the public greed for gold. Honesty is being broken on the wheel by Self-interest armed with a bludgeon; at his girdle are a fishing-net, an empty file for receipts, and pick-locks; an apparently devout clergyman is reading the service for persons at the point of death. Trade starved, has dropped down merely to die. A large building is opened as a raffling-office for husbands with fortunes, and the staircase is crowded with fair applicants. The pedestal of the

THE SOUTH SEA BUBBLE.

South Sea Bubble, and its collapse, are well depicted by Mr. E. M. Ward, R.A., in his picture of the grand smash of this company. It is painted in the true Hogarthian feeling, and is one of the most interesting pictures in the National Gallery.

The history of this disgraceful swindle, the pamphlets, squibs, songs, lampoons, and caricatures published about it, would make a good and interesting volume. Farces were also played to suit the temper of the times; in fact, the Legislature, Pulpit, Bar, Stage, and society generally were so painfully interested in the collapse of the many schemes of the day, that hardly any other subject was listened to. French, Dutch, and English caricaturists were all hard at work, some inventing, others copying, to supply the demand for caricatures upon these numerous bubble-schemes. In talent, the French were the best. Picart was an engraver of great talent. His large engraving on the public mania for schemes of all kinds, including that of the Mississippi and South Sea, evinces great power of invention, drawing, and engraving. Fortune and Folly are drawn in a triumphal car by a wooden-legged Mississippi governor, a lame-legged governor of the South Sea Scheme, the agents of the companies, having tails like foxes, turn the wheels, each spoke representing a company. Of course Satan is active here, blowing soap-bubbles. Numerous well-designed groups are placed conveniently in this large engraving. This was but poorly copied in England by the engraver. It however forms one of a large number of the caricatures published in 1720. These, with satirical plays and songs, were collected and published in folio, under the title, "The Great Picture of Folly." The avidity for caricatures was so great that, in several instances, old woodcuts were re-published, old plates touched up and altered, with fresh descriptions engraved on them, and issued to the public as recent productions applicable to passing events. Sir Robert Walpole, who profited by the South Sea Scheme, and had opposed it in Parliament, now came with wise measures to gradually alleviate the distress in society caused by the villainy of the South Sea officers, and the people high up in power and influence surrounding the King.

FOLIO IX.

Decline of "The Legitimate Drama" under Charles II.—Amusement and Excitement afforded by Italian Opera, Masquerades, and Pantomimes.—Gay's *Beggars' Opera*.—Hogarth's Caricature.—Expected Invasion by the Pretender.—Military Fever.—Camp in Hyde Park.—Death of George I., 1727.—Hogarth's Patriotic Caricatures.—Calais Gate.—England and France.—Accession of George II.—War with France.—Retirement of Sir Robert Walpole.—"March to Finchley."

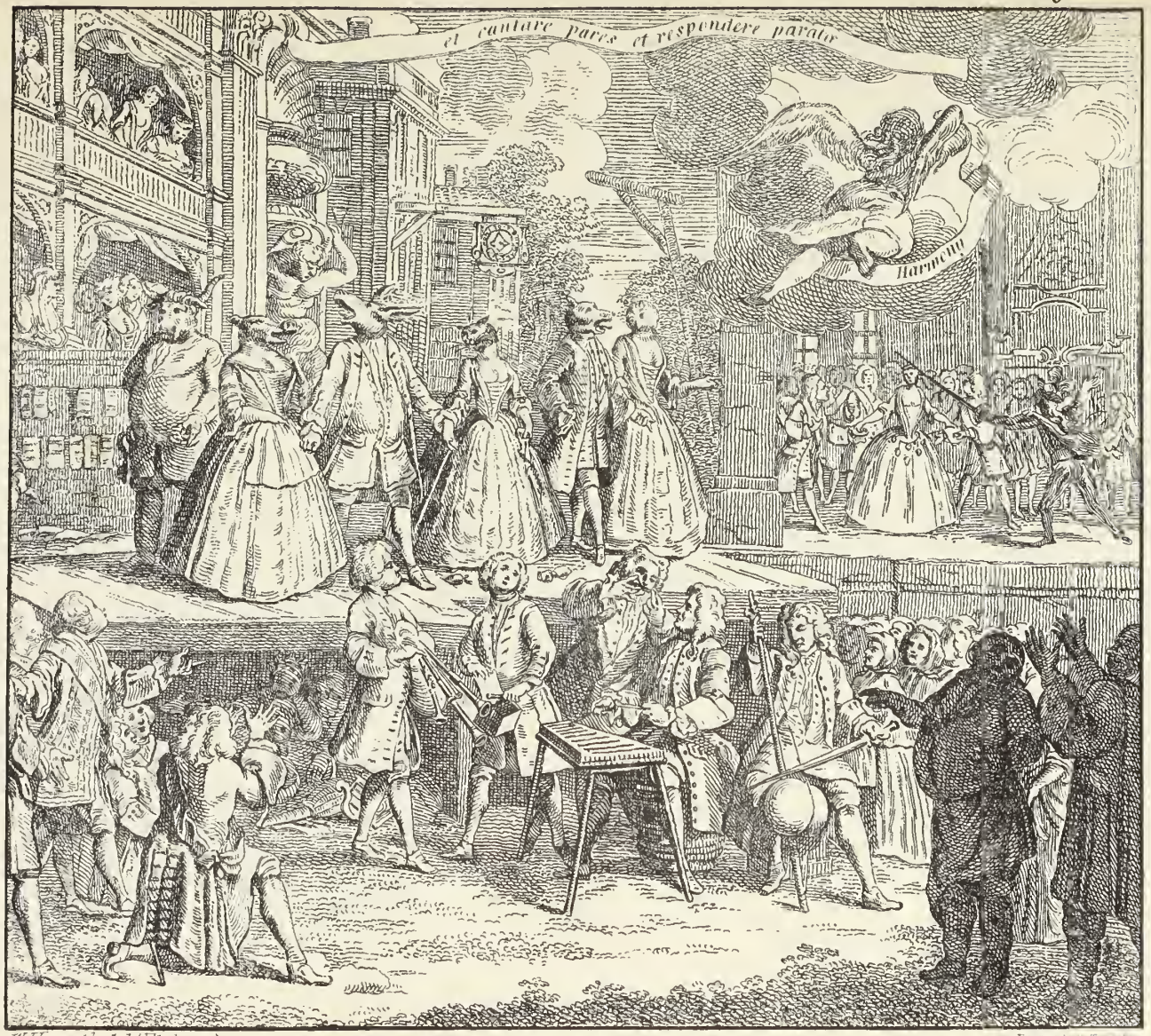
"THE Legitimate Drama," as it is called, suffered great moral and literary debasement under Charles II., from which it had been but slowly rising, when the South-Sea Bubble, and numerous other similar schemes, by unduly raising their shareholders to sudden wealth, and more suddenly reducing them to destitution, unhinged the public mind and public morality; hence a craving arose for sensational and novel amusements, by those whom fickle Fortune had not left penniless.

Italian opera had begun to steal into England, and though in a lame style of libretto and of music, yet found supporters for the mere love of novelty. Added to this gradual innovation of music on the English stage were masquerades, managed by John James Heidegger. These saturnalia had special immoralities which commended them to the votaries of pleasure, and were carried to such a pitch of licentiousness that an attempt was made in Parliament to suppress them. Harlequinades and Newgate dramas added to the general disorder, and it was in this state of society that Hogarth seized his etching-needle and produced several caricatures. Hogarth, in a caricature with but shallow invention and slightly etched, ridiculed Wilkes, Booth, and Cibber, for pandering to the taste for opera, pantomime, and plays, founded upon incidents supplied by the *Newgate Calendar*. Rich, the manager of the theatre in Lincoln's Inn, produced, in 1723,

"*Harlequin Dr. Faustus.*" The following year was brought out "*Harlequin Jack Sheppard.*" This worthy had just been hanged, so the play proved to be a great success. Horses, wild beasts, dragons, tumblers, wire and rope-dancers, and all kinds of monstrous theatrical personages and effects, were resorted to by the managers of that day to gratify the vitiated taste of the public.

To ridicule the rage for operas, pantomimes, and masquerades, with their accompanying immoralities, Hogarth etched his plate of "Masquerades and Operas;" Burlington Gate, date 1727. Curious enough, Hogarth, in introducing the well-known gate of Burlington House, inscribed as an "Accademy of Arts," with Raffaelle and Michael Angelo on the angles, while that pretender to taste, Kent, towers above them, has anticipated that which has actually taken place, for Burlington House is now partly occupied by the Royal Academy! The foreground of the masquerade ticket is occupied by two crowds; that to the left consists of a motley crowd, led by Satan and Folly to the masquerade and opera; a soldier on duty indicates royal presence. Heidegger, the ugliest man then known, who conducted these musical entertainments, is welcoming the crowd from the window. A large show-cloth represents the Earl of Peterborough, and two other noblemen, on their knees, beseeching Cuzzoni and Farinelli to accept of eight thousand pounds! The crowd on the right hand appears more respectable; they are hurrying in to see the pantomime of "*Dr. Faustus.*" A soldier on duty gives royal sanction to the performance. In the centre, a large barrow, wheeled by a woman, is conveying away a load of rubbish: this is formed of plays by Shakspeare, Ben Jonson, Dryden, Otway, Congreve, and other celebrated authors. The figures are neatly drawn and etched, in imitation of the style of Callôt, whose works greatly influenced the comic productions of this date. These plates are lightly-etched works, intended only as a transient hit at the follies of the day; they have not much invention, nor are they examples of Hogarth's best style even of caricature.

About 1727, the public taste, or rather the taste of the "upper ten thousand," ran wild upon Italian opera and masquerades, to the discomfiture of the managers of our national theatres, who then, as now, were obliged to resort to pantomime, scenery, dresses, and other spectacular means of keeping their houses open. Hogarth took the part of the "legitimate drama," and ridiculed this Italianised taste for opera and ballet. A dispute arose, in 1728, between two of the Italian idols; consequently opera, for a time, was under a cloud. In this state of exotic



W. Hogarth, del. (Etching)

Engraved

THE BEGGARS' OPERA.

singing, Gay, the poet, wrote his caricature opera—the well-known "*Beggars' Opera.*" With smart and witty dialogue, aided by Dr. Arne's music, it drew the fashionable world to the theatre in Lincoln's Inn Fields. Its subject, robbery and debauchery; its characters, thieves and loose women, instead of disgusting the nobility and gentry, as might have been expected, proved to be one of the most complete successes ever known in theatrical affairs. This caricature-opera was acted all over the kingdom. The songs and designs of the characters were printed for ladies' fans, and skreens were ornamented with prints of a similar kind. Lavinia Fenton, the first Polly Peachum, became celebrated in songs and prints, and soon after her successful *début* became Duchess of Bolton. Such was the rage for this stage caricature, that at last public morality became alarmed, the "*Beggars' Opera*" was denounced from the pulpit, the press abused it, until the Court at length discountenanced it. This opera, as a caricature upon the ever over-estimated Italian opera, is conceived and carried out by Gay in a spirit truly resembling the satire of Fielding and Hogarth. The latter, however, finding a perfect mania had taken possession of the public, high and low, for this questionable but pleasing production, caricatured the absurd adulation, and the noble and wealthy supporters of the mock-opera.

On Group 16 is a caricature upon the stage caricature of Italian music, and its pretentious professors of both sexes. Hogarth, in this satirical print, has hit the true point between free etching and line-engraving. The invention is good, the composition also, and the drawing free; the execution is unrestrained, the shadings light, the whole effect clear and brilliant, with no aid from the graver. As an etching it is greatly superior to that of "The South Sea Bubble." Captain Macheath, the gay superficial highwayman, has the head of an ass. Pretty Polly Peachum figures as a cat, and Mrs. Peachum's vulgarity is well satirised by a pig's face. Old Peachum has a bull's head; and the other worthy, Lockit, has the face and head of a calf. Lucy, the other *chère amie* of the Captain, has the head of a parrot. A gibbet in the scene indicates the tone and character of the piece. The orchestra is composed of great professors of the Jew's harp, the salt-box from Bartholomew fair, the bagpipes, dulcimer, and bladder-and-string. In a compartment to the right, Cuzzoni, the idol of that day, dips her hands into bags of guineas, offered to her on all sides. Under the stage, Apollo is packed away, with his lyre broken. The rest of the print consists of admiring noblemen, amongst a crowd of persons of a lower rank in life.

The angel flying, and bearing off "Harmony," is borrowed from one of Rembrandt's etchings. On the stage, the pretty music by Arne, and the bustle of the scene, drown the caustic wit of the dialogue. Its popularity exists to this hour; for the part of Polly is generally selected by a vocalist of power, and the dashing, gay, thoughtless Macheath, is almost always one of the favourite parts of a tenor singer. Doubtless, the success of the "*Beggars' Opera*," suggested the idea, in subsequent years, of dramatising much of the choice literature found in the *Newgate Calendar*.

By reference to Hogarth's illustrations of the principles of caricature, in the previous pages, it will be seen that he also had great command over the etching-needle and the process of "biting in," such as this print proves.

The year 1722 was one of alarm, on account of an intended invasion by the Pretender. This prince had left Rome, and the Duke of Ormond had left Spain to join the Pretender in his descent upon England. A military fever took possession of every one, to such an extent that a camp was formed in Hyde Park, and all Papists, or suspected Papists, were ordered away, by royal proclamation, from London. This preparation proved to be needless, as no invasion was attempted. George I. died in 1727, and was succeeded by his son, George II., who trusted to his minister, Sir Robert Walpole, the administration of affairs. An opportunity offering to make war on France, the King gladly availed himself of it, in consequence of which Walpole retired from office in 1742. At Dettingen, George II. showed to advantage, by cheering the British troops on to the attack; this last appearance of a King of Great Britain on the field of battle, was therefore creditable to royal courage. The Pretender, and the Jacobite cause, with the French alliance, kept England in a ferment at various times, and, by consequence, the anti-Gallic hatred at boiling point. "No Pretender! No Popery! No Slavery! No Arbitrary Power! No Wooden Shoes!" was the creed of every true Englishman. Hogarth, no lover of George II., was, nevertheless, an Englishman back and bone, so he helped, as far as he could, to keep up the hatred and contempt for France by his "Calais Gate," and two freely-etched caricatures on Group 18 and 19.

"Calais Gate; or, The Roast Beef of Old England," Group 17.

Hogarth, Hayman, both painters, and Cheere, a sculptor, made

Painted by W. Hogarth

Engrav'd by C. Mosley & W. Hogarth

O THE ROAST BEEF OF OLD ENGLAND, &c.

up a party to pass over from Dover to Calais, and very jolly they were, until Hogarth was arrested as a spy, and taken before the Governor. Hogarth, thinking himself as free to act in France as in England, began to sketch the Old Gate at Calais, and to be rather too independent and satirical in his manner, when he was stopped by a sentinel. The Governor, however, decided that he should quit France immediately, upon which Hogarth was escorted by two guards on board a vessel about to sail to Dover. These two soldiers twisted him round and round on the deck in an insolent manner, and then told him he might go. Hogarth took his revenge by ridiculing the French on every opportunity. In this work, "The Roast Beef of Old England!" he laughs at the lean figures of the French soldiers, produced by "soup maigre," and he contrasts meat of a "cag-mag" sort, with the magnificent sirloin of British beef, under which the skinny cook is staggering; a fat friar casts longing eyes on the delicious mass. Hogarth represents himself as being arrested; the likeness is good, and his arrest is indicated by the hand on his shoulder. In the foreground, a poor half-starved Scotchman, gnawing a head of garlic, indicates the condition of many deluded supporters of the Pretender. The fishwomen, on the left side, are ludicrously comparing the likeness of each other to that of some fish, fresh caught. This incident of Hogarth's arrest has been well painted by W. Frith, R.A. Hogarth disliked even the very mention of his adventure at Calais.

"England," Group 18.

This is a specimen of the true anti-Gallic feeling, considered at one time to be perfectly natural and proper to be possessed by a genuine Englishman. Hogarth is the first of a long roll of caricaturists who have developed completely this contemptuous dislike of our clever neighbours. A recruiting party is regaling at an inn, bearing the sign of the Duke of Cumberland, who, by a cross-reading, is "roast and boiled every day." The table bears a round of fine English beef and a pot of English beer, also the grand national song of "Rule Britannia." A sailor with one lass, and a soldier with another, make merry over a hideous caricature of the King of France, touched in by a soldier in the Foot Guards. The girl measures the width of British bone and muscle by her apron. The fifer in the foreground reclines on his drum, and evidently enjoys the recumbent attitude after a glorious beef dinner; he plays, for his own delight,

"God save great George our King!" To the right, a recruit, just caught, stands on tiptoe in order to rise to the required height, so anxious is he to serve his King and country. In the background active drill is going on.

"France," Group 19.

The companion subject to "England" is "France," also etched by Hogarth.

In a comfortless barn or stable, entitled "Sabot Royal,"—famous for that "soup maigre"—hangs a wretched apology for a sirloin of beef, the best that poor France can produce. A shabby lot of knock-kneed scarecrows bearing firelocks, prepare to embark for old England to invade the country, to take "vengeance, and the Bon bier et le bon Beuf de Angleterre." Truly Hogarthian French! Why should he, William Hogarth, every inch an Englishman, bother his brains with the lingo, only used by slaves who wear wooden shoes? A rather lanky, but elegant officer, while animating his men, with the prospect of good English beef and beer, contents himself for the present by cooking four frogs, which he has spitted on his sword. A monk, fat and sleek, feels with pleasure the edge of an axe made ready to chop off heretic heads; his pleasure also extends to the contemplation of a sledge, wheel, spiked-collar, thumbscrews, gibbet, and cat-o'-nine-tails, nicely prepared for the English. Images are also included; and these the insular heretics are to be forced to worship. The barren soil of France is being ploughed up by miserable cattle, assisted by women. Soldiers unwilling to embark on this perilous enterprise, are being prodded forward by their officer. This pair of prints is brimful of invention, is well composed, and etched with great freedom. The light and shade in both subjects is distributed with good effect.

It was just about this time that Hogarth, standing at the intersection of the Hampstead Road, by the now-called Euston Road, witnessed the march of the royal troops past that spot, marked by the old Adam and Eve inn on one side, and the old King's Head on the other. His keen eye and ready pencil booked for posterity the confusion attending the rear of the regiment on its march to Finchley. To describe it in detail would take too much space, nor does it quite come into the class of caricature art; it is, indeed, comic and satiric in the highest degree. A baggage-waggon is lumbering on its way, loaded with women, babies, knapsacks, and camp-kettles, surrounded with drunken, disorderly soldiers, entirely

GROUP 18.

Page 77.

See John the Soldier, Jack the Tar;
With Sword & Pistol arm'd for War,
Should Monsieur dare come here?

The Hungry Slaves have smelt our Food
They long to taste our Flesh and Blood!
Old England's Beef and Beer!

Britons to Arms! and let em come!
Be you but Britons still, Strike Home,
And Lion like attack em!

No Power can stand the deadly Stroke
Shots given from hands & hearts of Oak
With Liberty to back em!

GROUP 19.

Page 76.

Designed & Etched by Wm. Hogarth

FRANCE

Published according to Act of Parliament March 8th 1756

With lanthern jaws, and crowding Gut,
See how the half-starv'd Frenchmen Strut:
And call us English Drys!

But soon we'll teach these bragging Foes,
That Beef & Beer give heavier Blows,
Than Soup & Roasted Frogs.

The Priests inflam'd with righteous hopes,
Prepare their Axes, Wheels & Ropes,
To bend the Stiff neck'd Sinner:

But should they sink in coming over,
Old Nick may fish twixt Fiance & Dover
And cold a glorious Dinner

FOLIO X.

Hogarth's "Gin Lane."—Criticisms on this Work by Charles Lamb and Charles Dickens.—"Beer Street."—"Enraged Musician."—Street Noises.—Perspective Ignorance.—Line of Beauty.—Paul Sandby, R.A.—"The Caricaturist Caricatured."

"Gin Lane," Group 20.

IN Hogarth's time drunkenness was, as it still is, the curse of England. In his day, gin-drinking prevailed to a frightful extent; but while deploring this vice amongst the lower orders, it ought not to be forgotten that drunkenness produced by gin, differs not in its moral aspect from that produced by wine, in the higher orders. What made a five-bottle-man more respectable in his drunken-fit, than a poor half-starved wretch, who could only afford a dram or two? But gin is vulgar, while champagne is genteel! So the wine-bibbing legislators set to work as usual "to meddle and muddle" the question. It must be admitted that a dreadfully depraved state of drunkenness had been reached, when the keeper of a gin-shop in Southwark had the impudence to paint this horrible announcement on his shop-front—

> Drunk for 1 penny. Dead-drunk for 2 pence.
> Clean straw for nothing!

Sir Joseph Jekyll proposed an enactment by which a heavy duty should be laid on gin, and that it should only be sold in small quantities. This bill passed with little opposition; upon this the caricaturists set to work, and a lively time they had of it. The downfall of Madam Gin was celebrated in verse and exhibited in numerous caricatures. Mock funerals of "Madame Geneva,"

Page 80.

GROUP 20.

GIN LANE.

Gin curs'd Fiend, with Fury Draught,
Makes human Race a Prey,
It enters by a deadly Draught,
And steals our Life away

Virtue and Truth dre'n to Despair,
Its Rage compells to fly.
But cherishes, with hellish Care
Theft, Murder, Perjury

Damn'd Cup! that on the Vents preys,
That liquid Fire contains
Which Madness to the Heart conveys
And rolls it thro' the Veins

Page 82.

GROUP 21.

BEER STREET.

LINE ENGRAVINGS

Beer, happy Produce of our Isle
Can sinewy Strength impart
And wearied with Fatigue and Toil
Can chear each manly Heart

Labour and Art upheld by Thee
Successfully advance,
We quaff Thy balmy Juice with Glee
And Water leave to France

Gaze of Health the grateful Taste
Reveals the [illegible]
And warms each English [illegible]
With Liberty and Love

who died September 29, 1736, took place. A figure dressed up as Madame Geneva was lying in state surrounded by mourners in liquor shops: which were put into mourning; of course the mourners drank themselves out of their senses, got together in mobs, committed excesses, and finished by being sent to prison. Like all such Acts of Parliament, it effected little, if any good, for the Act was evaded in every possible manner. Gin was sold under all kinds of false names, some very coarse, some witty; in this way, gin was to be procured from bottles in the public streets, and drunkenness prevailed in spite of law and informers. In 1743, this Act was repealed. Amongst the flood of caricatures of all degrees of merit, Hogarth's "Gin Lane," published in 1736, floated to the top, and to this hour retains its immense reputation as an exponent of the horrible consequences of drunkenness. The subject "Gin Lane," possesses all the inventive power displayed so eminently by Hogarth. A horrible phantom of a man starved and all but dead, can scarcely sell the maddening liquor to others. Above him, one of "the fair sex," intoxicated, drops her child from her drunken clutch down a cellar. The wretched child itself is a victim to drink and disease, and may perhaps be only maimed by its fall. Its death, indeed, would be the most merciful visitation for the unhappy child of such a depraved and disgusting mother. Above this drunken wretch, a father and mother hasten to pawn their cooking utensils and the father's saw, while their starving children and a dog, gnaw a bone. A fearful row is going on at Killman's (note the name!) liquor-shop, where are two charity girls drinking gin, and a horrible woman forcing gin into a baby's mouth. In a fit of drunken insanity, a man has spitted his own child, and is dancing about frantically, with a pair of bellows on his head. The houses are tumbling down, disclosing a wretched barber, who in a drunken fit has hanged himself. In the middle of the street, a beadle, quite in a business-like style, places the corpse of a gin-poisoned woman in a coffin; her orphan child is weeping. Mourners in the distance indicate that a funeral has just passed by.

Charles Lamb, the celebrated "Elia," has written an elaborate criticism on this appalling scene. Of this extraordinary production, Lamb says, truly:—"Some persons confuse the ideas of a painter of common or vulgar subjects with the being a vulgar artist. The quantity of thought which Hogarth crowds into every picture would alone unvulgarise any subject he might choose. Let us take the lowest of his subjects, 'Gin Lane.' Here is plenty of poverty and low stuff to disgust, on a superficial view.

I have seen many turn away from it, not being able to bear it. The same persons would have perhaps looked with great complacency upon Poussin's celebrated picture of the 'Plague at Athens.' Disease and death, and bewildering terror, in Athenian garments, are endurable, and come, as the delicate critics express it, 'within the limits of pleasurable sensation.' But the scenes of their own St. Giles's, delineated by their own countryman, are too shocking to think of!"

To transcribe all that has been written upon this great work of Hogarth is not within the object of this book; yet the opinion of an eminent moralist and judge of character, Charles Dickens, may be given in regard to the subject itself, and its treatment:—"The scene in Gin Lane is that just cleared away for the extension of Oxford Street—an awfully foul-smelling and horrible mass of thieves' dens, existing from Hogarth's own time. It is a remarkable trait of Hogarth's picture, that while it exhibits drunkenness in the most appalling forms, it also forces on attention a most wretched, indecent, abject condition of life that might be put as a frontispiece to our sanitary report of a hundred years later date. But beyond the 'reeling houses' mentioned by Charles Lamb, as sympathising in the general drunkenness, we have indication quite as powerful of what leads to it, among the neglected classes. The best of the wretches are pawning the commonest necessaries and tools of their trades; and the worst are homeless vagrants, who give us no clue to their having been otherwise in bygone days. All are living, and dying, miserably! Nobody is interfering for prevention or for cure in the generation going out before us, or the generation coming in. The beadle is the only sober man in the composition, except the pawnbroker, and he is mightily indifferent to the orphan child crying beside its parent's coffin. The little charity girls are not so well taught or looked after but they can take to dram-drinking already! The church, indeed, is very prominent and handsome, but quite passive in the picture; it coldly surveys these things in progress under shadow of its tower."

Charles Dickens was an intense admirer of Hogarth's great productions, and at Gad's Hill had the staircase hung with a fine set of impressions from his engravings. Many were the hours the great novelist passed in contemplating the works of the great English satirical painter.

"Beer Street," Group 21.

In this subject Hogarth exhibits the beneficial effects of

a draught of good, sound, wholesome English beer, when it could be obtained. Had Hogarth lived to the present time, and seen the analysis of his vaunted liquor, compounded of water, coriander seed, cocculus indicus, tobacco, salt, sulphate of iron, gentian, and other ingredients supplied by the beer-doctor to adulterate malt liquor, it is doubtful whether he would have commended this beverage by the aid of his powerful pencil. No doubt a draught of good, honest, home-brewed beer is far preferable to the burning stuff, miscalled gin. Such was Hogarth's opinion, and consequently he expresses it by the present composition in praise of beer. A jolly butcher laughs heartily at the strong feat of a blacksmith, who, invigorated by beer, lifts bodily a lean French postillion, jack-boots, portmanteau, and all! A sign-painter, said to be Liotard, a French artist, in a happy state of beer, touches in the sign of the "Barley Mow." Two pretty fishwomen read a ballad in praise of beer. At the right side of the composition, a ticket porter rests his load, and refreshes himself with a draught of honest beer. He has a heavy load to carry. Hogarth here slily satirises the authors of certain heavy books, consigned to Mr. Past'em, the trunk-maker. These are "Lauder on Milton;" "Hill on Royal Societies;" "Turnbull on Ancient Painting," tracts on politics, and modern tragedies. As beer has driven away gin, the pawnbroker can carry on no longer; so his shop is shut up, and his house and sign are falling down. The distant composition shows indubitable marks of industry, the result of beer-drinking. Houses are finished, church bells are ringing, everywhere are signs of well-doing. Beer has always been upheld by our legislators as an antagonist of gin.

"The Enraged Musician," Group 22.

This subject is introduced not merely on account of the humour displayed by Hogarth, but because it illustrates the application of complete line engraving, preceded by etching, to that style of art which in common "parlance" is classed as caricature. Hogarth not only etched with the greatest freedom, but he also handled the graver with great skill. Who cannot, on looking at this composition, sympathise with the persecution the late Mr. Babbage underwent in his mathematical studies, by the organ-grinding of Italian beggars, and by horrible German bands. Charles Dickens, with all his animal spirits, in vain tried to write while suffering the infliction of street-music. To such an extent was this the case, that when engaged upon one of his admirable

novels he was forced to abandon his sea-side residence, as Broadstairs was invaded by German bands, organ-grinders, and Nigger singers, keeping up an incessant din from morning till night. Sweeps' cries, and other street noises, such as "Dust ho!" and the bell; horn blowers with newspapers, and some other noisy occupations, have, thanks to Parliament, been abolished, others have been partially silenced; still street noises are curses to all the occupiers of houses, who have mental work to do. Here is poor Festin, a musician, interrupted in the moment of inspiration by an aggregate of noises enough to madden any student. The only redeeming point is that presented by the pretty milkmaid. This head has been re-engraved several times from the interesting figure here introduced. One might hope that so pretty a face might have a sweet voice, and "milk below" be a charming sound, even to a Babbage, especially if a voice and countenance so artless announced pure unadulterated milk! Well may poor Festin stop his ears, and look daggers at the hautboy player! The wretched ballad singer and her brat, howl immediately in Festin's ears, while the boy's trumpet, the girl's rattle, and the dog's yell, all help the accursed din. The old-young gentleman, in bag-wig and wooden sword, beats a drum to his own intense delight. Hogarth, in selecting a knife-grinder setting a butcher's cleaver, has given an example of one of the most discordant, nerve-punishing noises in existence, not excepting the horrid screech of the railway whistle. Of course a dog—dogs seem highly susceptible of noises—tries with all his might to yelp down these extraordinary sounds. The pavior, with his rammer, and emphatic "Ha!" as he delivers the blow; the dustman, with "Dust ho!" and a bell accompaniment; the fish-hawker, itinerant cattle-doctor and farrier, with his horn, contribute to the bewildering noise. Cats "cussing and swearing" on the roof of a house, from whence a sweep issues to bawl "Sweep!" and rattle the chimney-pot, all help the general confusion of sounds. The flag flying on the church tower indicates a peal being rung. The inscription "Long, Pewterer," suggests a delightful and prolonged addition to the general and deafening din. By the playbill, the "*Beggars' Opera*" appears triumphant; possibly Hogarth intended to hint that the scene before us resembled the orchestral effects of that renowned opera. Ireland, one of Hogarth's biographers, states that this celebrated picture originated in a story told him by Mr. John Festin. As a musician, he was celebrated for playing on the hautboy and German flute. While waiting to give a lesson to a nobleman, he opened the parlour window and sat down on the

Designed by Wm Hogarth

THE ENRAGED MUSICIAN.

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window-seat. Before the rails was a wretched fellow playing on the hautboy. A man with a barrow full of onions offered the piper an onion if he would play him a tune; that ended, he offered a second for a second tune; the same for a third, and was going on. This was too much; so he bawled out—"Zounds! stop here. This fellow is ridiculing my profession; he is playing on the hautboy for onions!" In this celebrated work Hogarth does not appear as a caricaturist in regard to the faces or figures. Character indeed there is to the fullest extent, no doubt derived from careful sketches and close observation. The hautboy player and the milkmaid are doubtless the result of sittings, so of the boy with the drum. The musician is probably a vivid recollection, if not of Festin himself, of some musician similarly annoyed. The other figures seem to be designed from street sketches. The object of the present work, dealing only with the lighter productions, that is, with the caricature portion of the great works of William Hogarth, precludes any criticism of his wonderful serial pictures, by which the name of our illustrious countryman is revered in all the cities and towns throughout the world where art is understood.

"Frontispiece to Brook Taylor's Perspective," Group 23.

One entirely original production by our great satirist is his introduction to Brook Taylor's "Treatise on Perspective." In this "Frontispiece" he has ingeniously contrived to bring together all the vulgar errors committed by persons attempting to draw without a knowledge of the laws of perspective. Here we have a good-natured old gentleman indulging in that sport cynically described by Dr. Johnson "as consisting of a rod, with a worm at one end, and a fool at the other." The angler's figure is very freely drawn, and he stands firmly. His attention is directed towards two ill-drawn trees instead of the fish he has just caught. Placed as he is with regard to the fish, the rod must be an uncommonly long one, as it extends beyond the rival angler many yards away, and actually crosses his tackle. This is an error of perspective depth, great indeed, but not very apparent until it is explained. The old gentleman stands on an impossible pavement, for the vanishing lines are here entirely reversed. Tubs are drawn indicating the tops to be visible as well as the bottoms. The boards, the courses of brick, the windows, the tiles on the roof, the roof itself, are all wrong—the vanishing lines tending to various points. The sign has one part of its wooden frame

attached to the house in the foreground, while the other is fixed in a house on the opposite side of the street! The sign—the Half Moon—itself is partly hidden by trees a half-mile distant. The old man on the hill far off, is too large, and too dark. The woman at the window is the right size for the wrong house, and the man's pipe, which he is lighting from the woman's candle, must be at least half a mile long. The trees become larger as they are more distant, exactly the reverse of what would be the fact. The crow on the tree is bigger than any created bird, while the church is totally wrong in perspective. The water runs uphill, and flows into the church. The bridge has one end in the water, and has a large tree growing out of its masonry. The boat is sailing on to the top of the bridge, while the sportsman in the boat, shooting at the swan, must see quite through the stonework, as well as shoot through it! The nearest sheep is too small, the farthest as big as an elephant. The waggon and horses are going into the first-floor window. Altogether, this perfectly original design presents us with a mass of absurdity most ingeniously culled from works by artists or amateurs innocent of the common rules of perspective. Under this useful and amusing caricature Hogarth inscribed "Whoever makes a design without the knowledge of perspective, will be liable to such absurdities as are shown in this Frontispiece."

William Hogarth was born December 10, 1697, in the parish of St. Bartholomew the Great, London. After an education of a limited description, he was apprenticed to Elias Gamble, an eminent silversmith, of Cranbourn Street, Long Acre. Here, in engraving coats-of-arms, cyphers, crests, and various devices customary on articles of gold or silver, he acquired a free use of the graver. But the natural genius in Hogarth prompted him to sketch from nature, and to essay original designs; for the necessary study, and in order to draw from the antique and the living model, he became a student at an academy, held by the painter, Sir James Thornhill. Marrying Sir James's daughter, at the age of 32, he fell under her father's displeasure; but the rapidity with which he rose to eminence, as a great satirical painter, reconciled papa to the marriage. As a portrait painter, he was not successful, for he could no more flatter his sitters than can photography; but as a graphic satirist he held a deservedly high position in society, moved in intellectual circles, kept a large house in Leicester Square, a carriage, and servants. After a prosperous career, chequered by occasional want of patronage and jealousies cherished by his brother artists, he retired to

Whoever makes a DESIGN, *without the Knowledge of* PERSPECTIVE, *will be liable to such Absurdities as are shewn in this* Frontispiece.

Chiswick for his failing health, but returned to Leicester Square, where he died on October 26, 1764, aged 67 years.

Between Hogarth and our great novelist, Charles Dickens, there existed a great similarity in style, thought, and in power of description. Dickens had studied deeply the great works of Hogarth, the thought displayed in them, their touches of humour, and their truth of delineation. His talk about Hogarth was delightful. Had Hogarth's genius led him exclusively to literature, he would have written as forcibly as Dickens; and, on the other hand, had Dickens adopted the pencil, he would have painted like Hogarth. In delicate sentiment, Dickens has touches in his works distinct from the most tender passages in those of Hogarth; but it must be remembered that Hogarth lived at a time when refinement was not carried to the extent that it is at present. Hogarth belonged to no formal school of art; no academy rules made him the artist he was; no man, living or dead, had any share in forming his mind, or in rendering his hand skilful. He was the spontaneous offspring of the graphic spirit of England, and native as the independent feeling cherished by his countrymen. Seeing a way of his own to fame he followed it, scorned all imitation, and, by words and works, ever held up Nature, as an example, and a monitress in art.

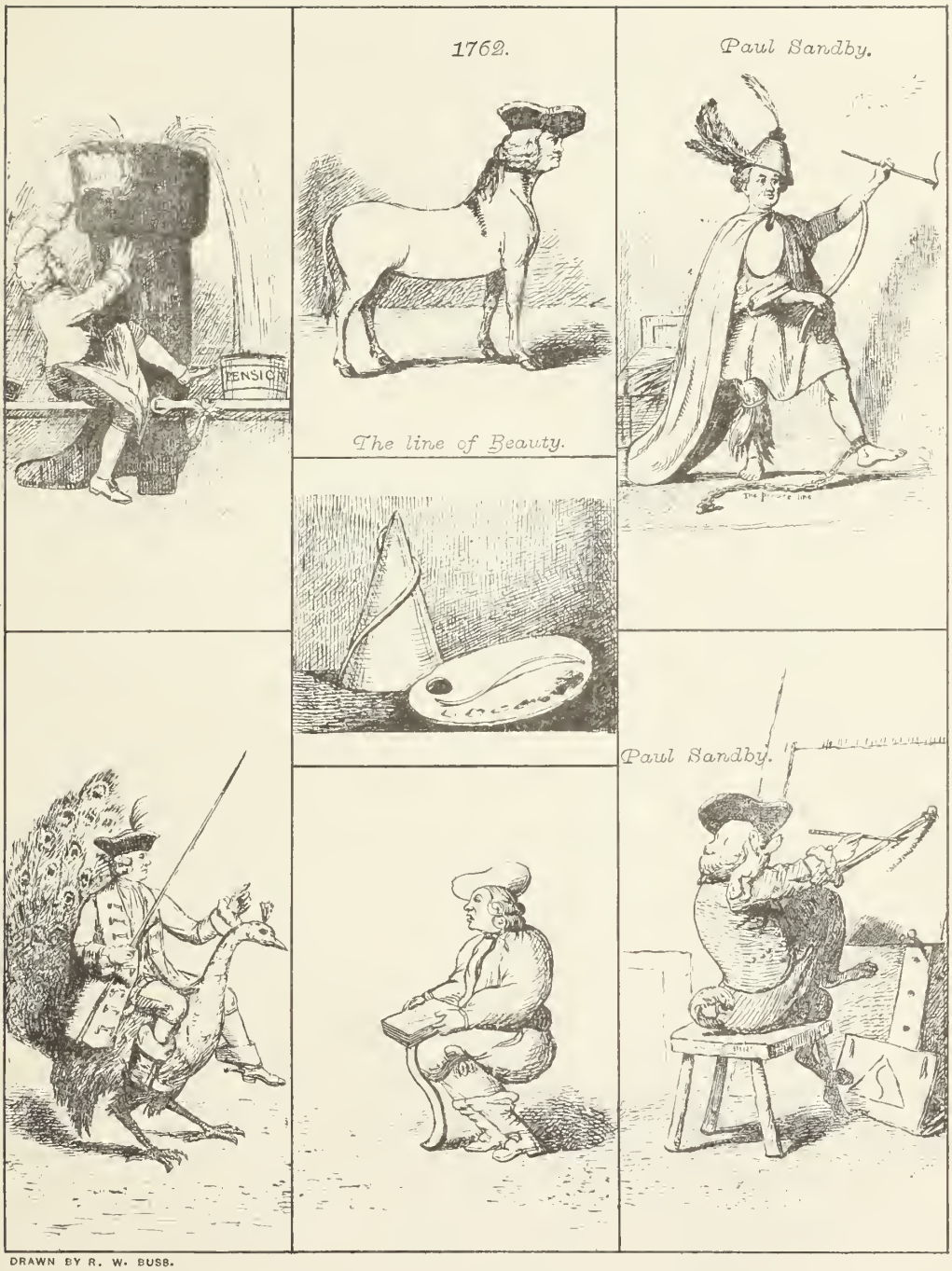
"The Caricaturist Caricatured!" Group 24.

The subjects of this Group are selected from some rare and valuable etchings in the Print Room of the British Museum. They are caricatures by a very clever artist, painter, and etcher, Paul Sandby, R.A., and one or two other artists, contemporary with Hogarth. In the centre is Hogarth's "Crime, surrounded by its punishment." No doubt can exist that Hogarth was a profound thinker, his works prove it. It is possible, nay, probable, that Hogarth may have met with an old folio, dated 1598, by Richard Haydock, entitled "The Artes of Curious Paintinge, Carvinge, Building," &c. This is a translation from the Italian of Lomazzo, and is one of the earliest works on Art in English. Lomazzo was an Italian author in the sixteenth century, and in a treatise on Art he propounded this theory of the Beautiful: "that if a wire be laid upon a cone at its apex, and bent round it until it reached the base, the serpentine line thus produced would, by its varied curves, be one of beautiful proportions." Now, whether Hogarth had read this English translation, or had its purport explained in conversation, or whether he had really made for himself this discovery,

this is certain, that he first drew the attention of the modern artistic world to it. He painted the well-known portrait of himself and his dog, "Trump." Under his portrait he drew a palette, and upon that a waving line, inscribing it as the "Line of Beauty and of grace!" Completely mystified by this diagram, his brother artists anxiously inquired the explanation of this puzzle; but this Hogarth did not vouchsafe, until some years after, when he published his "Analysis of Beauty," in which the puzzle is explained, and the diagram applied in numerous ways. It was then found that the mysterious line was, in fact, an old acquaintance of theirs, and, like Monsieur Jourdain, who had spoken prose all his life without knowing it, so English artists had been applying the Line of Beauty without knowing it.

Hogarth, according to President West's account, was a strutting, consequential little man, not very tender, either with pen or pencil, towards his contemporaries; and therefore, when his book, "The Analysis of Beauty," appeared, a storm burst upon him. He was assailed in verse, prose, and caricature; his satirists spared neither his works, his person, nor his fireside. Among his caricaturists is Paul Sandby, an original member of the Royal Academy. Sandby drew landscape beautifully, etched skilfully, and produced many engravings in aqua-tint, a style imitative of monochromic drawings in Indian ink or sepia. The illustrations on Group 24 consist of caricatures of Hogarth by Paul Sandby, R.A., and other contemporary artists. In the centre is a cone, with the line round it; on the palette is the wire or line represented—the cause of all this disturbance. The upper caricature was published in 1762. A donkey's body is fitted with a portrait of Hogarth; no name is given. Some ill-natured verses accompany this design.

One of the best is by Paul Sandby, R.A. It is entitled, "The Author run mad!" and is beautifully drawn and etched. In this, poor Hogarth figures as a Bedlamite; for cap he has a large inkstand decorated with peacock's feathers—vanity! His palette hangs round his neck; the blanket from his truckle-bed is pinned over his shoulders like a mantle; in one hand he holds the terrible "Line of Beauty," with his other hand he draws more lines of beauty on the bare walls of his cell. Straw is bound round one leg, to the other is a chain attached by a ring, the chain being labelled "the *precise line*;" a magic circle is drawn on the floor. Under this is another etching by Paul Sandby. It is named "The Burlesquer Burlesqued. 2nd edition. Done for ye French!" It has a second title, "The Pug Dog," alluding to



DRAWN BY R. W. BUSS.

THE CARICATURIST CARICATURED.

Hogarth's favourite pug, "Trump." Here Hogarth figures as Trump, in regard to lower extremities; the upper part is the painter himself. A cupid whispers in Hogarth's ear while he paints. On the folio is a triangle, with the line of beauty inscribed within. The lowermost subject is entitled "An Unfortunate Analyst." Hogarth is holding his "Analysis of Beauty," supported on his famous "Line of Beauty and of grace." Copies of his book are being consigned to the caves of Dulness and Oblivion.

"The Combat" (1762) represents Hogarth's excessive vanity by mounting him on a gigantic peacock, lance in hand, ready to do battle with his brethren of the brush. Hogarth had had a bitter quarrel with his old friend, the celebrated John Wilkes; so he and Churchill, a disreputable parson, set to work to abuse Hogarth. Lord Bute, a Scotch peer, one of the most unpopular men of his time, and odious to the people from his influence at Court, had appointed Hogarth "Sergeant Painter to the King," an office which carried a good pension. Hogarth here figures as a whitewasher, seated on a plank, washing an immense Jack Boot, the popular name and symbol applied to Lord Bute. The design is well etched, and is called, by a pun, "The Butyfier"—a good hit, as it ridicules the peer and the painter both at once. Hogarth's whitewash is in a tub, labelled "Pension;" while whitewashing the jack-boot, he clumsily splashes it over Pitt and Temple, who are standing beneath the plank on which Hogarth is sitting.

Besides these specimens introduced, numerous other caricatures were published against Hogarth. In one, the ghost of Lomazzo accuses him of theft, in appropriating his "Theory of the Beautiful," and terrifies him by holding up "The Line of Beauty and of grace." Another represents Hogarth as Erostratus setting fire to the Temple of Art. Hogarth in another design is caricatured as a mountebank, curing hump-backed beggars, by making them conform their backs to his Line of Beauty. In fact, a volume might be filled with caricatures, pamphlets, prose attacks, songs, and ill-natured, some of them disgusting, doggerel verses, in which he is made to paint deformed figures from his models, while his name was twisted into "Hog," "Pug," "Ass," and all possible forms of petty annoyance.

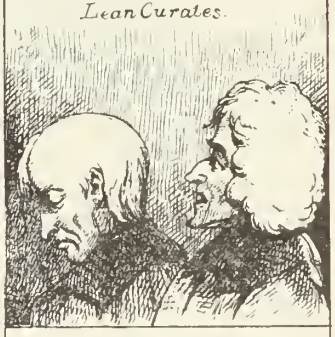
Hogarth, however, had to some extent exposed himself to these attacks, by excessive vanity in his art. His success as a great moral-painter, and the interest taken in his works by the sound thinkers of his day, puffed him up, and induced him to

speak in terms of contempt of all his brother artists, some of whom he had caricatured. As for his contemporaries, his pictures satirised many men in various professions, and though his satire might be viewed as applied to classes, yet he introduced so many portraits of living persons that he naturally provoked a host of enemies. An unsuccessful portrait-painter, wanting the grandeur and dignity necessary to succeed in poetic or in historical painting, he became vulnerable, in this way, to the shafts of ridicule directed at him, by those artists who had succeeded where he had failed. Then, his sturdy independence of character, and self-reliant principles, became somewhat doubtful when he accepted a pension from Lord Bute; added to which was the unfortunate discovery of the work by Lomazzo, wherein, it was contended, Hogarth had found a theory which he tried to pass off as one originating with himself. Nevertheless, "The Analysis of Beauty" is a valuable work, and Hogarth himself, in spite of his failings, was an artist whose original pictures do honour to Art and to England. Of all artists' works in this country, no others have received so much honour in foreign schools and from foreign art critics as the great serial pictures by William Hogarth. They still remain the strong point by which the English school of painters is estimated abroad.

1726.

An Independent Elector. 1727.

Lean Curates.



Gravelot. 1743.

Bob the Balance Master. 1742.

1742.

DRAWN BY R. W. BUSS. ETCHING.

GRAVELÔT?

FOLIO XI.

Etchings of Dr. Meagre or St. André.—"Tartuffe's Banquet."—Gravelot.—First Caricature on Bribery.—Sir Robert Walpole and George II.—Walpole's Indifference to Ridicule.—King George and the Lion.—Caricatures of G. F. Handel, of Cuzzoni and Farinelli.—John Wilkes, Churchill, Dr. Johnson, Smollett, Lord Chatham, Pope.—Lords Sandwich and Melcombe.—Lord Chatham, his Death.—J. S. Copley's Picture, "Prelude to the Death of the Earl of Chatham."

THE present Group, 25, presents us with a remarkably well-executed etching of Doctor St. André. It is without the artist's name, but from the free style of drawing is most probably by Gravelot, a designer and engraver of eminence. A thin figure, a thin face, and long legs, procured for him the nickname of Doctor Meagre and Merry Andrew. A gross imposition had been practised on the medical profession, and unfortunately he had lent the weight of his name to it. For this the doctor became the butt of caricaturists and lampooners. This Doctor St. André seems to be the same as the lean physician disputing with the fat one, in the death-scene of "The Harlot's Progress." However that may be, there is in this figure a boldness of drawing, of etching, and of personal exaggeration which, with the other example called "Tartuffe's Banquet," date 1736, might well have furnished Gillray with the idea of style in caricature for which he subsequently became so famous. The selection is from that part of the print which represents the two poor half-starved curates; the other portion of it has the burly, well-fed rector entertaining them with great pomp and condescension. It attacks the pluralists in the English Church, which at that date was sadly abused by grasping men, having influence with church patrons.

George I. died on June 11, 1727, and was succeeded by his son, George II., who retained Sir Robert Walpole in the

Treasury. A new parliament being elected in 1727, was found to have a large Whig majority returned, upon which the Tories and Patriots, overflowing with political virtue, vented their rage in wholesale accusations of bribery and corruption. The principal figure, and the ingenious invention of costume for it, is here selected from an etching called "Ready Money the Prevailing Candidate," a caricature of the time. The virtuous elector has pockets in the back of his coat, so contrived that he cannot behold the agent who would corrupt him. He exclaims aloud "No bribery!" adding, in an undertone, "but pockets are free!" An equally virtuous agent puts money into these back pockets, and says, "Sell not your country!" This caricature would appear to be the first satirical hit at the abominable corruption then prevalent at elections for members of parliament. After more than a hundred years, this abuse is attempted to be remedied by the repeatedly fought question of "vote by ballot," which became law on August 18, 1872. Sir Robert Walpole possessed great power; he was more than respected by the king, even beloved by him. His Majesty and Queen Caroline were entirely guided by Walpole's advice. An influence so great as this was sure to raise a host of enemies. Lampoons, songs, political squibs, and caricatures of Walpole and his acts, issued daily from the press. "Bob the Juggler," "Sir Blue String," "Sir Robert Brass," "Sir Robert Lynn," "Robin and Bob," are amongst the names bestowed upon this favoured minister. The caricature on Group 25 at the lower part, uses the classical monstrosity known as Janus. It is named "Touch Me Not, or Bob's Defiance." There is but one brain between the King and his portly minister; the expression of his Majesty is mild and humble, while that of Walpole is haughty and defiant. The date of the print is 1742; it is also anonymous. Under this design is a small etching of the execution of a traitor on Tower Hill. The large subject on Group 25 records "the fall upstairs" of Walpole. Walpole, finding his majorities gradually decrease in the House of Commons, was aware that his power was departing, and in 1742, defeated by a majority of *one*, he tendered his resignation to the King. The King was so overcome by the event as to shed tears. Soon after Walpole was created Earl of Orford. The *Champion* newspaper of February 16, 1742, thus records the event:—

"Sir Robert his merit, or interest to shew,
Laid down the *red* ribbon, to take up the *blue*,
By two strings already, the Knight hath been ty'd,
But when twisted at Tyburn the third will decide."

The childish game of see-saw furnishes the subject of a freely-etched caricature, called "Bob, the Political Balance Master." Justice sits at the lower end of the plank, trying in vain to weigh down the portly and heavy form of the newly-made peer, loaded with his treasure, and decorated with the coronet. Afraid of his position, he, with terror in his looks, appeals to Satan, "Oh! help thy faithful servant, Bob," who sternly answers, "This is thy due!" and holds out to him an axe. This much-abused minister deserves our grateful thanks for the manly bearing he exhibited throughout a long administration, opposed by the brilliant talents of Bolingbroke, Chesterfield, Swift, and Pope, all of whom kept up a tremendous fire of wit and sarcasm at him and his measures. Conscious of meaning well to his country, and feeling the necessity of a safety-valve to the irritated state of political parties, he endured bravely the storm of caricatures, songs, and lampoons, with which he was daily pelted. Instead of seizing presses, breaking up types, fining and imprisoning the satirists, like a true John Bull, he said, "Let them scribble and point their satirical artillery against the State; the discharge is noisy enough, but it is mere *brutum fulmen*—harmless thunder." This view of a *free press* has been adopted by the most enlightened ministers since Walpole's time, and when it has occasionally been forgotten, has only brought down upon the government contempt and public indignation. The remaining illustration represents very ingeniously, King George at the Battle of Dettingen. Here the Hanoverian badge, the "white horse," is emblematic of George II., booted and spurred, ready for fighting. The King rode along the lines in the hottest fire to encourage the soldiers. Here he is supposed to be pursuing the defeated French, seated on that noble animal, the British Lion. As the English troops were badly provided, it was stated that England was starved to fatten Hanover. Consequently the British Lion is in an ill temper, with a bit forced into his mouth, and being borne down by the weight of Hanoverian Majesty. The selection made is the most important part of a clever caricature published October 22, 1743, and called "The Hanoverian Confectioner-General." The battle of Dettingen was the last action in which a King of England was in the field.

Owing to the peculiar nature of photographic work certain selections have necessarily been made to appear on one sheet, whereby the chronological arrangement is slightly disburbed. Thus, in Group 25, well-known personages are caricatured; the examples are selected from prints with dates varying from 1727

to 1765. The centre illustration is from an elaborately executed caricature, etched by M. Goupy, who was drawing-master to George III. In this the immortal musician, G. F. Handel, is caricatured as a hog playing on the organ. His corpulence was attributed to indulgence in the pleasures of the table, and under the title of "The Charming Brute," he becomes the subject of a graphic satire, published in 1745. As a kind of frame to this caricature are festoons of fish, flesh, fowl, vegetable, and fruit, all arranged with great care, excellently engraved, and grouped evidently in recollection of the beautiful wood carvings by Grinling Gibbons. Handel and Bononcini—the latter a musical composer petted by the Whigs—divided the fashionable world at this time, and with no small degree of acrimonious party spirit. Swift's well-known epigram, in this concluding couplet, expresses his idea of the controversy:—

"Strange that such difference should be
'Twixt Tweedle*dum* and Tweedle*dee*."

This giant in music, George Frederic Handel, a native of Halle, in Saxony, was born February 24, 1684. In 1710, Handel came to London, and was soon patronised by Queen Anne. The royal favour extended through her successors, the two Georges, until his death, on Good Friday, April 13, 1759.

Caricature at this time was much indulged in by amateurs, some of them being of the gentler sex. Of these satirical sketches, one example is given, an etching by Goupy, after a caricature by the Countess of Burlington. The eternal legitimate drama was at that period (1726) in a terribly depressed state, similar to its condition in the present year (1873). Tragedy and comedy were neglected by the public, whose taste had been vitiated by Italian opera, pantomimes, harlequinades, masquerades, tumblers, rope-dancers, and wild beast performances. Faustina, Cuzzoni, and Farinelli, the then favourite Italian opera singers, amassed large sums of English money, and returned home to build palaces. The airs these Italian singers indulged in, surpassed all belief, and their graceless impertinences knew no bounds. Lady Burlington sketched the dumpy impertinent Cuzzoni, in contrast to the immensely tall and awkward Farinelli, accompanied by the face of the ugliest man of that time, Count Heidegger. Of this design the heads are selected as examples of amateur caricature, date 1727. On the left of this design is Hogarth's celebrated etching of John Wilkes, the notorious demagogue, and thorn-in-the-side of King George III. Wilkes, in the year 1763,

GROUP 26.

Page 93.

JOHN WILKES, BY HOGARTH.
CHURCHILL AS A BEAR.
BY HOGARTH
G. F. HANDEL, BY GOUPY.

FARINELLI, CUZZONI, HEIDEGGER, BY LADY BURLINGTON.
DR JOHNSON, DR. SMOLLETT, ALEXANDER POPE,
LORD CHATHAM, LORD MELCOMBE, LORD SANDWICH,
BY THE HON. G. TOWNSHEND.

and No. 45 of the *North Briton*, an abusive periodical, in conjunction with the satiric writer Churchill, published some severe strictures on the King's speech at the close of the Parliament, and also violently attacked the Earl of Bute. The Secretary of State issued his warrant, upon which Wilkes's papers were seized and sealed up, and Wilkes himself committed to the Tower of London. In this publication Hogarth was also attacked, so when Wilkes was brought from the Tower to the Court of Common Pleas at Westminster Hall, Hogarth sketched his face, and with a few magic touches bequeathed to posterity the squinting sensualist and "friend of an ill-fashion" to Liberty. It is said, that, remembering their former friendship, Hogarth threw this sketch into the fire, but that his wife snatched it from the flames. The quarrel thus established between Wilkes and Hogarth was embittered by the Rev. Charles Churchill, who, in his "Epistle to William Hogarth," savagely attacked the painter. Hogarth's anger being again roused, he took up an old cast-aside engraved portrait of himself and his favourite dog Trump, "and patched it up as a portrait of Master Churchill in the character of a bear," wearing torn clerical bands round his neck, hugging a pot of beer with one paw, and a huge club in the other, the knots on it being inscribed "lie 1st," "lie 2nd," "lie 3rd" and so on. This quarrel only terminated with the death of Hogarth, at which Churchill was base enough to show pleasure, and to boast, that, by the bitterness of his satire, he had killed him.

The clerical-looking personage, with a weathercock on his shovel-hat, a huge pen in his hand, and a large volume inscribed £300 per annum under his arm, is a caricature of our ponderous friend, Dr. Johnson. The Doctor's antipathy to Scotland and Scotchmen is well known, yet Lord Bute, the much-abused minister of the day, to his honour, recommended George III. to grant a pension of £300 per annum to the literary Colossus. The weathercock indicates a supposed change of opinion on the part of the Doctor, but it is well known, that, throughout his life, he possessed great independence of character. Dr. Johnson was greatly disliked by the political writers of the time, on the popular side; was accused of time-serving and of depreciating talent in other authors, and consequently became a mark for ill-natured satire, and caricature. One of these, entitled "Old Wisdom Blinking at the Stars," gives the Doctor's face to the body of an owl, perched upon "Johnson's Lives of the Poets," and "Johnson's Dictionary," while he views contemptuously the stars represented by Milton, Pope, and other poets. These caricatures are tolerably well

etched, and the invention, as far as it goes, sufficient for the end proposed. In 1762, Lord Bute, in his endeavours to encourage literature and art, made some unfortunate selections from the men of the time, as recipients of the Royal favour; his encouragement seemed only to place prominently before the public two classes of personages especially odious, Scotchmen and Jacobites. Hogarth and Dr. Johnson we have seen were, in fact, pensioners upon the Crown, and suffered accordingly. Smollett, himself a Scotchman, and an advocate of his countrymen, was furiously attacked. A caricature, dated 1762, named "The Mountebank," represents Lord Bute as a quack doctor, loaded with bags of guineas, ready for distribution among Scotchmen. Behind the curtain is caricatured the Princess Dowager of Wales, with whom scandal had been busy. Her popular name was the "Witch," and she wears the orthodox steeple-crowned hat, supposed to be proper for such an odious personage. Dr. Smollett, the novelist, and defender of Bute's policy, is here figured as the Jack Pudding, or mountebank to quack Dr. Bute; he is supposed to be delivering a comic speech to the crowd, the burden of which is the efficacy of English gold to give relief to the Scotchman's "itch" for money. The figure of Smollett is conceived in the true spirit of fun, is freely drawn, and is by far the best part of the caricature. It not only gives an example of the style of caricature prevalent at this date, but records the graphic attack upon one of our great novelists, whose works are second only to those of Henry Fielding.

Pope, in 1728, deservedly became the subject of numerous acrimonious attacks by pen and pencil. His mean personal appearance, his vanity, and his ill-temper, were points seized by clever satirists and caricaturists; added to which, in his satirical poem, "The Dunciad," he engaged upon a wholesale attack on his contemporaries in art and literature, rendering this act of aggression still more offensive, by the great merit of the poem, and the pungency of the satire. The uproar amongst men of letters at that time is now inconceivable. Ambrose Phillips, one of his victims, hung up a rod at Button's Coffee-house, to be ready for inflicting punishment on Pope, when he should first make his appearance there. Poor Pope lay for many years on a bed of nettles, prepared for him by "The Dunciad." Curll, a book-seller, who had been victimised in "The Dunciad," revenged himself by publishing repeated attacks on Pope, ridiculing his personal appearance, his private character, and sneering at his works. In a pamphlet called "Pope Alexander's Supremacy and Infallibility Examined," a caricature is introduced named

"Poet Pug;" in this Pope's face is placed, on the body of a monkey, date 1728. Henceforth, Pope went by the nick-name of "Poet Pug." Leaning on a pile of books, Pope holds in his right paw an arrow, which is supposed to be envenomed, thus alluding to the deadly point of his satire, while by the monkey, Pope's mean person is ridiculed, as well as his power and disposition to work mischief.

> "Meager and wan, and steeple crown'd,
> His visage long, and shoulders round.
> His crippled corpse, two spindle pegs
> Support; instead of human legs.
> His shrivell'd skin of dusky grain,
> A cricket's voice, and monkey's brain."

These lines are quoted from Curll's book "The Martiniad." Curll published within a short time "The Popiad," "The Curliad," "The Female Dunciad." Besides these, many epigrams were written and published, all pointed at Pope. Hogarth, unable to resist the stimulus to ridicule Pope's habit of universal bespattering, has introduced him in his caricature called "Burlington Gate," whitewashing and bespattering anybody that came in his way. Pope persisted to the last in raising enemies by his violent temper. In 1742 he published an additional book of "The Dunciad." In 1744 his health declined; and on May 30 he died of asthma and decay of nature.

Amongst the amateur caricaturists of that day was the Hon. George Townshend, one of whose caricatures is here given.

Mr. Fox, unable to form a Cabinet in 1757, tried to persuade Lord Winchelsea to accept the Admiralty, and Lord Sandwich, with Lord Melcombe, to take office. This plan, however, failed, and Mr. Pitt was again in office.

This caricature was called "The Recruiting Sergeant." Lord Sandwich, being thin, is called "a lean follower." Jemmy Twitcher was his nickname, and as he was fond of playing at cricket, he is represented with his bat on his shoulder, and his light shoes hanging from it. Lord Melcombe, or Bubb Doddington, *alias* "Silly Bubb," follows Jemmy Twitcher, but being extraordinarily corpulent and overcome with fatigue, cries out, "I can't follow this lean fellow much longer, that's flat!" The etching is tame and poor, but the contrast between the panting fat man and the light-going leader is well contrived. Horace Walpole, writing of this caricature, in a letter to Sir Horace Mann, thus expresses his opinion of it:—"Pamphlets, cards, and prints swarm again. George Townshend has published one of

the latter, which is so admirable in its kind that I cannot help sending it to you. His genius for likenesses in caricaturing is astonishing. Your friends Doddington and Lord Sandwich are like; the former made me laugh till I cried!"

The remaining caricature is a pictorial joke upon the first William Pitt, created Earl of Chatham, whose popularity was such that he was named "the friend of the people." It is called "A Peep into the Garden at Hayes," the residence of this great statesman. The figure is a thorough caricature, all the personal peculiarities of Lord Chatham being exaggerated. The etching itself is spirited and freely drawn. Increasing years brought infirmities with them; besides which he was a martyr to the gout; so much so that he was frequently unable to attend in Parliament. He was accused of shamming fits of this sad complaint whenever puzzling or difficult political subjects were under the consideration of Parliament.

King George III., on Pitt's retirement, offered him a pension of £3,000 per annum, which he accepted; in addition, his wife was created Baroness of Chatham. Out of office, Pitt became the victim of newspapers, pamphlets, songs, and caricatures. One of the latter represents him, in a desponding state, holding his political programme, inscribed "it will not do." The title is "The Distressed Statesman."

In 1765 Pitt's popularity revived, and the Duke of Cumberland, the King's uncle, was sent to Hayes to persuade him to join a new ministry: but he refused to do so. A caricature represents the duke on horseback about to visit a village inn, the sign of "The Blown Bladder." In front of the inn is a table, on which a gigantic gouty foot appears, while a pair of crutches stands against the wall. The title of the print is "The Courier." The re-opening of Parliament in 1766 cured Pitt of the gout. He again appeared in his place, speaking of political affairs with his usual power and eloquence. After a few months, Pitt patched up a Cabinet of curious and varied politicians, reserving to himself the sinecure place of Lord Privy Seal, besides "falling up-stairs," as Lord Chesterfield termed it, into the Upper House, as Viscount Pitt and Earl of Chatham. In 1778, he denounced the conduct of the American War; but his strength failing, he dropped senseless into the arms of friends beside him. He was carried home to Hayes, in Kent, where he died on May 11, aged 70 years.

The scene of Lord Chatham's sudden seizure is the subject of a large and finely-executed picture, by S. Copley, R.A., now in

the National Gallery, called "Prelude to the Death of the Earl of Chatham."

The painter of this fine picture was himself the father of a distinguished son, the Lord Chancellor Lyndhurst.

Hayes, in Kent, celebrated as the residence of the Earl of Chatham, was also the birthplace of another William Pitt, one of England's greatest statesmen. He was the second son of Lord Chatham, and born on May 28, 1759.

Caricatures on the political events of the period, possessing more or less point, swarmed from the press. As works of art, many were etched with considerable freedom. Social subjects were frequently designed, some of them grossly improper in sentiment, and as devoid of art-talent as of wit.

French fashion and French morality had been imported, with other continental usages, by the young men of family, who went on the "grand tour" of Europe, and came home frivolous and demoralised, indulging in riot and debauchery. Swords being commonly worn at this time, drunken brawls were frequent, and out came the sword always to shed blood, too frequently leading to murder.

Associations were formed simply for indulgence in riot and debauchery, such as the "Hell-fire Club," and the notorious brotherhood at Medmenham, of which Lord Le Despencer, Lord Sandwich, John Wilkes, and Thomas Potter, M.P., were leading members.

The caricaturists of this period were John Collett, S. H. Grimm, Bickham, Captain Minshull, Captain Topham, W. Bamfylde, Esq. In the meantime one of our most original caricaturists was preparing to enter the field of fun. Boitard, Ravenet, Grignion, Gravelot, French artists, etched many plates with great talent.

As at the present time (1874) the press teems with comic publications, illustrated by clever designers and wood engravers, so in 1774, magazines and similar periodicals were freely issued, but devoid of similar talent. Political magazines supplied inflammable materials to the public mind, and coarse caricatures aided the excitement. These caricatures varied in talent, some of them being contemptible as works of art, others were freely drawn and etched. Assumed names were attached to those productions, such as "Stuart," "Murray," "Yanky," "Hyder," Sam Sharpeye," "Bitehard," "O'Garth," "Hog Ass," "Hogart," &c. Added to political caricatures were many on social events, published with the magazines, in some of which scandalous articles abounded, aided by wretched attempts at comic design. These

efforts were merely pointed at passing events, and too frequently overstepped the limits of propriety; nor did the pretended wit palliate the licentious feeling or desire to give pain to individuals in private life. As regards the art displayed in the latter, neither the history of caricature, nor examples of it, would lose much, were these scandalous records consigned to the flames.

FOLIO. XII.

CARICATURE FROM HOGARTH TO GILLRAY.

W. H. Bunbury, Esq., an amateur: his rich style of caricature.—Commences drawing and etching at Westminster School.—Caricatures the "Dons" at Cambridge.—Travels in Italy and Germany.—His drawings in Pencil, or black or red chalk, engraved in dot and aquatint.—These methods of Engraving described.—Ridicules awkwardness in Riding or Dancing.—Death in 1811.—Portrait of Bunbury.—"Geoffrey Gambado."—Illustrations of his style of Caricature.—James Sayer, born at Great Yarmouth.—Pitt's own Caricaturists.—Feeble Draughtsman.—Etchings very weak.—Pitt gives him four appointments under Government.—Hostility to Fox and his Party.—Attacks the "Coalition."—Examples of his style of Caricature.—French Revolution.—"The Night Mare."—Reproduction of one of his Etchings.—Death of Sayer, 1811.

W. H. Bunbury, Esq.

ONE of the funniest and most original of English caricaturists is Bunbury. His works are remarkable for their humour, and that of a rich, unctuous kind.

William Henry Bunbury, born 1750, was the youngest son of Sir William Bunbury, of Mildenhall in Suffolk. Sent to Westminster school, he appears to have preferred drawing caricatures on his exercise books to studying the classics. He even went so far in art as to etch "a boy riding on a pig." Matriculating at Catherine Hall, Cambridge, he still adhered to his love of pictorial fun, and improved much in his power and style of drawing. Most of his drawings were made in chalk, either black or red. At college he amassed a great store of points of humour, and sketched dons and undergraduates. Many of these drawings were subsequently retouched, engraved and published. A visit to the Continent furnished him with droll figures and costumes, especially those in Italy and Germany.

Riding and dancing were two accomplishments which afforded him some of his broadest points of humour. He absolutely

revelled in fun at the expense of cockneys, awkward horsemen, and clumsy dancers. Ludicrous points in society also engaged his taste for ridicule. He delighted in exaggeration of face and figure, so essential to caricature. Ponderous old gentlemen in wigs and buckles; queer old maids, stiff and prim; beaux in ridiculous costume; coats cut in the oddest fashion, the wearers in the most awkward attitudes conceivable, and queer wigs distorted by the village barber, were all put down by Bunbury's pencil with an effect irresistibly ludicrous. Mr. Bunbury died in May, 1811, aged 61, at Keswick in Cumberland.

His works are numerous, that is, engravings after his caricatures are numerous, for his powers of etching, though begun early in life, never were matured, his etchings being scratchy, thin, and devoid of effect.

In the hands of Ryland, Gillray, Rowlandson, Watson, and Bartolozzi, Bunbury's comic subjects or caricatures became very popular, selling in large numbers. Being engraved from Bunbury's chalk drawings, the stipple or dot style was employed, as it imitated chalk in the closest way. The point of a round-bellied graver is used to make the dots shallow or deep, as may be required. By a succession of these dots, aided also by "the biting in" used in etching, very fine effects can be obtained.

In other cases the etching was assisted by "aquatint," applied to the half tints and shades. Common resin is dissolved in alcohol; according to the quantity of resin and the quantity of alcohol so the ground is fine or coarse, resembling a tint of water colour: hence aquatint. The theory is, that particles of resin, fine or coarse, resist the action of the acid; thus the metal is bitten into minute holes, near or far apart. To lay the ground the plate should be polished, the dissolved resin be poured on it and allowed to drain off, the evaporation of the spirit leaves a thin coating of resin, leaving in it countless minute cracks, into which the acid runs and "bites." The acid is applied as described in etching, page 45. Light tints require the acid to be poured off very soon; darker tints require it to remain longer, and so on till the effect required is produced.

Bunbury's talent for humour was highly appreciated in the aristocratic circles of which he himself was a member. Sir Joshua Reynolds was one of his warmest admirers, speaking highly of his talent in caricature. Bunbury was not a political caricaturist, so his works have no malignity or party venom in them. His satirical shafts are aimed at social customs; no personality is introduced, nor are they offensive to any one in respect to their religious or

W. H. BUNBURY, ESQ.

moral tendency. There is in them much originality and good-humoured ridicule, almost, in some instances, of a didactic nature.

One remarkable set of designs is called "The Propagation of a Lie." It consists of a series of single figures, each one receiving in turn "the lie," which has been set going by the first figure. The figures are but slightly sketched, yet the character and feeling of each as "the lie" is passed, are admirably marked.

On Group 27 is a portrait of Bunbury, from a drawing by Sir T. Lawrence, engraved by Ryder.

The specimens of horsemen are from his celebrated drawing of the riding-house, and exhibit the firmly-seated horseman, contrasted with the cockney tailor, who has been cajoled into trusting his valuable carcass on a vicious brute, which is certain to throw him!

Three subjects are introduced from Bunbury's illustrations to "Tristram Shandy," in the time when Sterne's eccentric book had a popularity like that of Dickens's "Pickwick." One represents Uncle Toby and Corporal Trim; the other Obadiah on the coach-horse, upsetting Dr. Slop in the mud.

The clerical personage is Dr. Johnson enjoying his chop.

The woe-begone head is that of a loser in a race; he exclaims "Cleaned out, egad!" and very expressive is the face produced by three or four touches. These are characteristic of Bunbury's style, and are the models upon which Woodward, Rowlandson, and other caricaturists formed their style.

The horseman on the right of Group 27 is, with his steed, accomplishing in an easy manner the descent of a hill on a frosty day. The title is "How to travel on two legs in a frost." This droll incident is from a series, at one time famous as "Geoffrey Gambado's Horsemanship." Here we have a timid and bad rider, sticking anyhow on a brute of a horse, which, determining not to walk, sticks out his forefeet and slides on his haunches down the frosty declivity.

Of Bunbury's extravagant yet highly comic design is an example called "Chloe," from a design of the courtship of Strephon and Chloe.

The examples here are in imitation of various modes of execution adopted by engravers after Bunbury's designs, in pen and ink, chalk, or blacklead pencil.

Bunbury also drew illustrations to Shakespeare's comedies, but they are not amongst his happiest productions.

The collected works of this aristocratic caricaturist form a large folio volume, a copy of which is in the Print Room of the

British Museum. The last work upon which poor Gillray was engaged was a plate from Bunbury's drawing of "A Barber's Shop."

The interval between Hogarth and Gillray was occupied by Bunbury, Sayer, Darley, Gravelot, Ravenet, Grignion, Vandergucht, and other etchers and engravers more or less eminent. Of these Sayer, as a political caricaturist, is by far the best known.

J. Sayer.

James Sayer was a native of Great Yarmouth, where his father was a skipper, or by a stretch of courtesy, captain of a ship. James received a tolerably good education, and was articled to a solicitor, but competent means, a taste for sketching, and a talent for writing political squibs, enabled him to take up caricature. Sayer had no regular training as an artist, consequently his drawing is uncertain, and feeble, but a considerable amount of elaboration in the execution of his etchings appears to have been accepted in lieu of an average degree of power in design. Invention he had, of a lumbering, heavy kind, but vigour of imagination at that time was but slightly appreciated by the upper classes, and not at all by the public. Sayer, nevertheless, obtained a considerable reputation, especially as he became William Pitt's own caricaturist.

The Rockingham administration, 1782, was his first butt, about the same time that Pitt, then a young man, was aspiring to power.

Lord Shelburne, "Malagrida," became premier, with Pitt as Chancellor of the Exchequer, while Fox and Burke had to retire. From this time neither Burke nor Fox, the latter especially, were free from Sayer's satirical hits.

The "Coalition" ministry, under Lord North and Fox, came in for as much virulence of attack as Sayer, prompted by Pitt's party, could bring to bear upon it.

Group 28 gives examples of Sayer's practice, and the ridicule cast upon the "Coalition." The India Bill by Burke, Fox, and Lord North is the subject of the large illustration. Fox acknowledged that Sayer's caricature of "Carlo Khan's triumphal entry into Leadenhall Street," was mainly instrumental in demolishing his India Bill. The invention of this subject is tolerably clever, but the figures are ill-drawn. An elephant with a head of Lord North, or "Sir Oliver Blubber," instead of his natural one, is supporting Fox dressed like an Indian nabob. Edmund Burke,

Sayer. 1785
Sayer. 1783.
INDIA BILL.
Sayer. 1784.
Fox 1785.
Sayer. 1792.
1794.
1784.
DRAWN BY R. W. BUSS.
ETCHING.

J. SAYER.

also in Oriental costume, blows the trumpet, and leads the beast to the door of the India House.

As it was thought to invest Fox with an undue share of power, the India Bill was rejected.

Beneath this, dated 1794, is a satirical record of the separation of the Prince of Wales from the Whig party. "Citizen Bardolph refused admittance at Prince Hal's," is its title. Sheridan, one of the principals of that party and hitherto boon companion of the Prince of Wales, is supposed to go to Carlton House to make his customary call, but to his dismay he finds a hoarding erected in front of the door. A gigantic porter informs Sheridan that there is "no admittance," as all have become loyal in that house!

The joke of the play-bills "Henry IV." "The Manager in Distress," "Venice Preserved, or a Plot Discovered," played at Drury Lane and Covent Garden, not only twits Sherry as to his managerial capacity, but hints at the Royal reformation. The invention though simple is effective, and the figures being in attitudes easy to draw, give a favourable impression of Sayer's style.

The two pairs of "unmentionables," 1784, having the heads of Lord North and Fox, is a hit at the coalition ministry, and the idea borrowed from the "Nobody" in Group 12, the "Mask" is also a caricature on the "coalition" ministry; in this Fox's black hair and swarthy complexion contrast with Lord North's powder, and fat white face; date 1783.

On Fox moving an adjournment of the consideration of the Mutiny Act, it was resolved by the house "that the *heads* of the Mutiny Act be brought in and suffered to lie on the table." Sayer caught at the suggestion, and drew two heads just cut off, and lying on the table. The heads were of course those of Lord North and Fox.

On the destruction of the "Coalition" Pitt became First Lord of the Treasury and Chancellor of the Exchequer.

One of Sayer's works was called "Outlines of the Opposition," pictorial parodies on well-known works of art. Fox in the attitude of the celebrated antique statue, "The Fighting Gladiator," aims a blow at Royalty, indicated by the Royal coat-of-arms.

Fox's notorious pecuniary difficulties were sometimes met by gifts of money from his supporters; he is therefore represented standing on a subscription book, and close by is a money-box; title "Good grounds of Opposition." On the right of the Group is a caricature by Sayer, very fairly drawn. Here we find in full action, the strong anti-Gallic feeling possessed by all

English graphic satirists. This is the principal figure in a caricature called "England and France, or Loyalty against Levelling," date 1792. A "sans culottes," half-starved, triumphantly bestrides the decapitated body of a French lady of rank, and bears aloft on a pike her bleeding head—a sanguinary fact in this terrible phase of French history and of frequent occurrence in those lamentable times!

A special interest attaches to the upper subject on this Group, as it is a true portrait of the great minister, William Pitt, replying to his political opponent, Fox, who seems to be receiving a parliamentary castigation from the youthful premier. The date is 1785, and doubtless is a pictorial record of scenes then frequent in the House of Commons. Pitt is addressing one of his cold, cutting sarcasms to the "Coalition" ministers. Fox tries to conceal his emotion, while Lord North buries his head in a newspaper.

No doubt, from Sayer being patronised by Pitt, the caricaturist was frequently in the House and witnessed such passages of arms between those two great statesmen. The print is entitled "Cicero in Catilinam." The heads are engraved in the dot style, and probably by a practised dot engraver. This style of engraving applied to caricature is described in the account of W. H. Bunbury and his works, page 102.

Sayer's works are numerous, and have been collected and bound up in a folio volume, now in the Print Room of the British Museum.

Another of Sayer's political caricatures is here reproduced by the aid of photography, and in this way the student can judge of his talents of invention and execution. It is entitled "The Night Mare," published May 1, 1799, by T. Whittle, Peterboro' Court, Fleet Street, for the *Anti-Jacobin Review*. J. Chapman, aq: fe. Amongst the shadows are J. S. 1799. This is one of the caricatures furnished to that clever but short-lived publication, Group 29. The great statesman, orator, and gambler, full of admiration of French revolutionary doings, lies stretched on a humble bedstead, which by his bulk and contortions, has broken down under him. Liberty, according to French ideas, is represented as a demoniacal, tricoloured, cockaded "sans culottes," bestriding an unruly beast, the "night mare," lying heavily on Fox's chest. The idea seems to have been suggested by an extraordinary picture from the pencil of Henry Fuseli, a Royal Academician. This picture created a sensation in art-society. It was called "The Night Mare," and represented a diabolical

J. SAYER.

animal lying heavily on the bosom of a young girl, who has supped too freely on solids and novels. The flag-staff of liberty is so placed, in the caricature, on Fox's chest as to be productive of the greatest discomfort. An imp, personifying the military aggression of the French, as well as gout, is racking savagely the thumb and finger-joints of the statesman's hand. His head, decorated with the cap of liberty and its tri-coloured cockade, betokens in the face hard breathing and hard drinking. A diabolical little wretch, with dragon's wings and a girdle of daggers, has lifted the sheet from off the bed. In front are the capacious habiliments of the bulky orator, who has evidently been studying a book of the time, "Godwin's Political Justice." On the floor lie a work "On Ancient Republics," a paper by Wakefield, a part of the *Morning Post*, and one of a set of dice. The print is an imitation of a chalk drawing, of course by James Sayer, and doubtless etched by him, but from the name of Chapman on it, it would seem that "the biting in" and general finish were by a thoroughly practised engraver. The management of the acid, as before mentioned, is one of difficulty, and is frequently confided by designers to the experienced hands of a line engraver.

This caricature bears the evidence of a reaction in his art. At first Gillray was influenced by the style and success of Sayer. Afterwards Gillray's great powers of invention and freedom of drawing being proverbial, then Sayer's style was influenced by that of Gillray.

James Sayer died in 1806, shortly after Pitt, his great friend and patron.

FOLIO XIII.

George Darley, caricaturist of fashions.—Rich Comic Vein.—Avoids Political Subjects.—Specimens of his Style.—Monstrous Head-dresses.—Mrs. Cosway.—Mrs. Robinson "The Perdita."—Gambling.—Fribbles.—Beaux and Macaronis.—Their Monstrosities.—The Macaroni Mania.—Foote's Stage Caricatures.—An opening for a Caricaturist of Pitt and his Party.—James Gillray enters the Field of Caricature.

George Darley.

GROUP 30 is remarkable, as it presents a record of extravagant and absurd fashions in use by both sexes, between 1773 and 1780. They are examples, selected from caricatures principally by G. Darley.

Darley had a decided talent for caricature; his designs were conceived in the true comic vein. Like Bunbury, he avoided the troublous field of political caricature, and devoted his talents to satirizing the inconceivable heights of folly reached in his day, by persons wishing to be considered fashionable.

Darley's drawing was free, and he was quite at his ease with the etching needle. A light effect seems to have been his desire, consequently the process of "biting in" was not carried so far as in the caricatures by his contemporaries, which are firmer and have a deeper effect. His works are very numerous, as in many instances they were of slight and rapid execution, requiring but little time to do. His mission was to cast ridicule upon the monstrosities of fashion, indulged in by both sexes, and truly he spared them not!

The centre subject on Group 30 exhibits the mountains of hair, frills, and feathers, under which our grandmothers or great grandmothers as the case may be, groaned, in the latter part of the last century. The hair-dressers of the time must have been inventive and of skilful manipulation. The "cabriolet" head-dress, the

Darley. 1777.

Darley. 1772.

Darley. 1772.

Settling the odd-trick.

Darley. 1772.

1780.

1780.

Darley 1773.

DRAWN BY R. W. BUSS. ETCHING

MONSTROSITIES OF FASHION.

GEO. DARLEY.

"post-chaises," "chairs and chairmen," "broad-wheeled waggons," were all terms in use to denote particular fashions.

Artificial flowers and imitative fruit converted a lady's head into a flower or a kitchen garden. Until the present fashion of piling false hair, tow, horse-hair, and imitations of human hair, with little hats, feathers, flowers, and lace on the head, our hairdressers had become a degenerated race compared with the grand conceptions of a "coiffeur" of the last century.

To construct a head-dress towering far above the dear creature's own skull, must have been a great work of art, requiring patience on both sides, and no small amount of money for the wire, wool, curls well powdered and pomatumed, lace, feathers, flowers, and the "professor's" fee for the work! Ladies of limited means could not afford to have their "heads," as it was called, made up every week, or even "opened" to "freshen up!" So that frequently, especially in summer-time, an uncomfortable amount of vitality existed in them.

This necessitated the invention of an ingenious little instrument called a "scratch-back." It consisted of a miniature carving in ivory of a hand, the ends of the fingers being sharp; this was fastened to a long slender handle, and thus the irritated back or shoulders could be conveniently scratched! Curiosity dealers and old families preserve this confirmation of our great grandmothers' irritated skins, under the dominion of an absurd, uncomfortable, not to say "disgusting" fashion.

The centre illustration not only satirises the then prevailing fashion, but a habit of gambling, which formed a lamentable feature of the times, leading its victims to ruin, to fighting of duels, and to suicide! The fair ones, intent upon cards, venture upon a "leetle" cheating, the accused lady in a fit of virtuous indignation, hurls a candlestick at her accuser, and in this way settles the question. The etching is cleverly done; its date is 1778, and its title "Settling the Odd Trick!"

The artist, Darley, lived in the Strand, and announced that "any sketch brought to him that was fair game should have due honour shown it." In this way, doubtless, he was much assisted in his invention by numerous amateur caricaturists. A rival caricaturist and publisher named Austin quarrelled with Darley, on which they abused each other and afforded the town some little sport.

As amateur caricaturists, Captains Minshull and Topham acquired reputation.

Grignion, a well-known engraver, with the above amateurs

and artists, attacked that contemptible class of nondescripts who assumed the name of "Macaronis."

The lady with the enormous side-curls and extensive head-dress and cap, is said to represent the too-famous Mrs. Robinson, an actress known as "Perdita," and associated with the early history of the Prince of Wales, afterwards George IV.

The "calash" was rather a clever invention, and had some idea of utility connected with it. It is said to have originated with the Duchess of Bedford in 1765. The enormous quantity of hair and lace then worn was intended to be protected from the sun or rain by this whalebone hooped hood, strings before and behind enabled the wearer to cover the face or to shield the entire mass of hair. It still exists, but in a degenerated state in the well-known "Ugly."

Cosway, the visionary and frivolous miniature painter, had a charming and accomplished wife, whose pretty face is almost hidden under the preposterous cap in which she is represented on Group 30.

Satirists and scandal-mongers had about this time ample scope in the hoop-petticoat of the ladies. This was an imitation of the "bombasted" style of dress under Elizabeth and James. Its introduction, in the reign of George II., and during a great part of that of George III., caused this part of ladies' attire, the petticoat, to assume first a circular form, then an oval, when—fashion by way of variety—added an immense projection on each side of the body. Over this extent of whalebone and canvas, yard after yard of silk or other costly material was stretched, and ornamented with festoons of lace, ribbons, or artificial flowers, in a manner which has been imitated in the present period, 1869—1874.

The extravagances of dress on the part of the ladies were outdone by the monstrosities affected by the "Macaronis," who made their appearance in 1772 and 1773. Devotees of fashion had passed by the name of "Beaux" in the time of George II., but a rising frivolity on their part procured them the appellation of "Fribbles" under the first portion of George III's. reign. Young men having made the "tour" under disreputable tutors or "bear-leaders" as they were then called, on their return to England formed themselves into an association or club. The vices they had imported from Italy they determined to add to the original English stock. Preposterous costume, excessive debauchery, and a contemptible affectation of effeminacy and ignorance appeared to be the sole aim of these precious idiots; unless, indeed, their object

was to show into what depths of frivolity it was possible for men to sink.

As Macaroni, served in various ways, was a leading dish at the club table of these exquisites, the members were called "Macaronis."

As might be expected, their folly created a great sensation, especially amongst the gentler sex, who immediatedly "macaronified" their dress and manner to harmonise with that of the men. Even the clergy were affected by this foolery, and grave divines adopted "macaronism" in the cut of their clothes, and in the style of their sermons and wigs. As it is ever, when the public adopts any fashion, macaronism became a mania. Every thing eatable, or drinkable, or usable was macaronified.

Darley published a great number and variety of macaronic caricatures, in which nearly every occupation of life had its macaronic representative. Four of these specimens are selected from a collection of macaronic caricatures. The upper example is the "Illiterate Macaroni" learning his A B C at the age of 21. He certainly seems stupid enough for anything. The gentleman with the bed bolster hanging from his head, and balancing a great stick, is called the "Pantheon Macaroni." On the left appears the "Riding Macaroni." He wears an apology for a hat, but an immensely thick and large tail; befrilled and beruffled; this exquisite takes snuff from a miniature box. The fourth specimen is difficult to describe as to sex, for the head-dress is evidently imitated from that in fashion for ladies, but on the summit of the monstrous pile of hair is found a miniature cocked hat, thereby indicating the masculine gender. An immense nosegay stuck in his coat, satin shoes, and white rosettes complete the effeminate appearace of this puppy.

The press teemed with macaronic songs, poems, and music. Before very long the Macaronis had exhausted their follies, and above all, their credit. The absurdity of the whole thing was now visible, and, macaronism rapidly declining, soon became a thing of the past. Amongst other extravagant fancies was that of wearing enormously large buttons, designs for which Darley caricatured. Some of these buttons were of costly materials, some had pictures on them, but all were of an extravagantly large size.

In 1777, Darley published a caricature called "Modern Shields, or the virtue of Steel Buttons!" Two gentlemen are engaged in a duel. One of them, the figure selected, wears the large polished steel buttons. His adversary presents a pistol, but the gentleman with the buttons directs the reflected sunlight of his mirrors on to

his opponent's face; dazzled thus, he cannot take aim, and may be supposed to be vanquished by the lightning-flash of steel buttons. This idea, "The Coup de Bouton," is worked up in a variety of ways.

The principles of caricature had been explained and practised by Hogarth and Collett. Foote had personally caricatured classes and individuals on the stage of the Haymarket Theatre. Others, of whom Bunbury and Darley were the most prolific in works and richest in fun, had prepared the way for James Sayer, whose vein of humour was not of the richest, nor his invention very varied. Yet about this time, 1779, he as a political caricaturist was the leading man.

His prints, feeble as they were, nevertheless were very popular, and a good property. As his mission was to glorify "Billy Pitt" and his doings; it seemed that an opening remained for a rival caricaturist, by whom the "Opposition," headed by Fox, Sheridan, Burke, and others might raise public esteem. Such being the case, the way was prepared for the Colossus of English political caricature, James Gillray, who soon after stepped into the troublous arena of political strife, and proved himself a very giant at this kind of warfare.

FOLIO XIV.

CARICATURE FROM GILLRAY TO GEORGE CRUIKSHANK.

James Gillray, a true Caricaturist, born 1757 at Chelsea.—Apprenticed to a Writing Engraver.—Runs away and joins a Company of Strolling Players.—Studies at the Royal Academy and with Bartolozzi.—Draws, Etches, and Engraves with great talent.—Imitates Sayer.—Portrait.—Adopts Caricature as a Profession.—Examples of his Style.—Caricatures Pitt, Dundas, and Lord Thurlow.—"French Liberty and British Slavery."—Reproduction of his Etching for the *Anti-Jacobin*.—Ridicules Fox and his Supporters.—Sir F. Burdett.—Gout.—The Assessed Taxes.—Pitt in the Salt-box.—George III. and "Boney."—Reproduction of his "Truth."—Enthusiasm when at Work.—Impending Insanity.—Last Original Work on William Cobbett.—Last Engraving, "The Barber's Shop," after Bunbury, 1811.—Attack of Insanity.—Care of Miss Humphrey.—Gillray's Death in 1815.—Buried at St. James's Church, Piccadilly.

James Gillray.

THE etching needle and its accompanying process of corrosion or "biting in" of the etched lines, as applied to political caricature or social satire, was never wielded by a more powerful hand than that of James Gillray. The true principles of caricature were first made known in England by our own immortal Hogarth. Yet in practice this great artist did not always carry out his own laws; probably his veneration for nature was too strong to allow him a latitude of violent and extravagant drawing, such as essentially belongs to caricature.

In a farce or a burlesque presented on the stage, however ridiculous may be the incidents and the situations of the actors, or absurd and extravagant their costume, their persons, as regards face and figure, remain generally unaltered. Exaggeration, one of the essentials of caricature, it is true, exists in crowding together a greater number of incidents and in concentrating action to a greater extent than is possible under any ordinary circumstances.

Satire may thus result by the ridiculous employment of the

figures, but it stops short of its full measure of caricature for want of personal exaggeration. Such a point as this most of the caricaturists before and after the promulgation of Hogarth's principles aimed at reaching. Such a point is also that of many of Hogarth's lighter productions, but full range of exaggeration in incident, costume, expression, and personal delineation implied by the term caricature, was never, in England at least, reached by any artist until it was completely displayed in the works of James Gillray, the greatest of all English caricaturists, and, when the political effect of his works be considered, the greatest caricaturist of ancient or modern times.

The introductory explanation of caricature in this work is based on Gillray's satires, those of William Hogarth, and of other great artists. Born of humble parents in 1757, Gillray's father being but a maimed out-pensioner of Chelsea Hospital, and sexton to the Moravian burial-ground at Chelsea, James was by him apprenticed to a writing engraver, an employment possibly considered as congenial to artistic aspirations evinced by the boy. A mere uninteresting drudgery like this soon disgusted him, so he ran away and took up with some strolling actors.

The adventures, poverty, fun, hardships, makeshifts, dressing and make-up of theatrical character he experienced in this way, enabled him in his career as a caricaturist to seize points of dress, carriage, and ludicrous incident, which render his etched designs so vigorous, original, and remarkable. After a time his feeling for art induced him to return to London and obtain admission as a student in the then infant institution, the Royal Academy, where he became acquainted with various artists, and amongst them with Ryland, a good engraver in the dot or chalk style, who taught him the use of the etching needle and the graver.

Gillray was for some time an assistant to the great historical engraver, F. Bartolozzi, in which capacity he matured his hand, and gained knowledge in art generally. When his engagement with Bartolozzi ceased he began to engrave on his own account, from pictures by artists to whom he was known. As an engraver and designer he had much employment from the print publishers; he also made some progress as a miniature painter.

At this time James Sayer was high in public estimation as a political caricaturist, and moreover enjoyed the patronage of William Pitt. For invention, perception of the ludicrous, power of drawing, skill in etching, and dexterity with the graver, Gillray felt himself more than the equal of Sayer, and determined on a trial of strength with the favoured caricaturist. His first efforts in

this new direction, were in imitation of Sayer's works, and were signed with the initials J. S.

Publishing anonymously for some time, Gillray was first known by name in 1779, by a caricature called "Paddy on Horseback," the "horse" being a bull! In 1782 he published a caricature on Admiral Rodney's victory. This is considered as the true commencement of Gillray's triumphant career as a political caricaturist. From this time until January, 1811, a period of about thirty years, Gillray enjoyed deservedly an immense reputation. In this time he produced more than one thousand five hundred caricatures, which fill several volumes.

Hardly a library exists without possessing at least one copy of this great satirist's works. In the space permitted in this "Essay on English Graphic Satire," it is quite impossible to do more than to give a general idea of his style of work, invention, and peculiar merits as a caricaturist. Beyond this, the student must consult one of the numerous copies of his works, collected in folio, to which is added a book, with explanatory notes of the subjects and the personages introduced. A folio volume, subsequently published by Bohn, contains seven hundred selected examples from Gillray's caricatures.

In the British Museum Library, and in the Print Room, are copies of this great caricaturist's works. Group 31 has in the centre a portrait of Gillray, etched after a miniature painting by himself. In it a considerable amount of determination is evident, as well as a disposition to cynicism, such as might betoken a man who watched with no small amount of vigilance the actions of public men, and delineated their persons and deeds with an unflinching pencil.

In 1788, on the 5th of November, the distressing malady under which the poor King George III. had been suspected to suffer, manifested itself in a manner so decided as to call for Parliamentary action. Pitt, whose lofty and cold manner had disgusted the Prince of Wales, foresaw a change of Ministry, and that the Whigs headed by the Prince, would come into office, with his Royal Highness as Regent. Little cordiality could exist between these personages, and this was soon shown by Pitt's endeavours to restrict the Prince's power within the narrowest limits. Numerous caricatures on both sides of the question issued from the press, but by far the best for invention, point, and execution, were Gillray's.

One of these was entitled "The Vulture of the Constitution." A vulture having the head of Pitt, and a gorged stomach

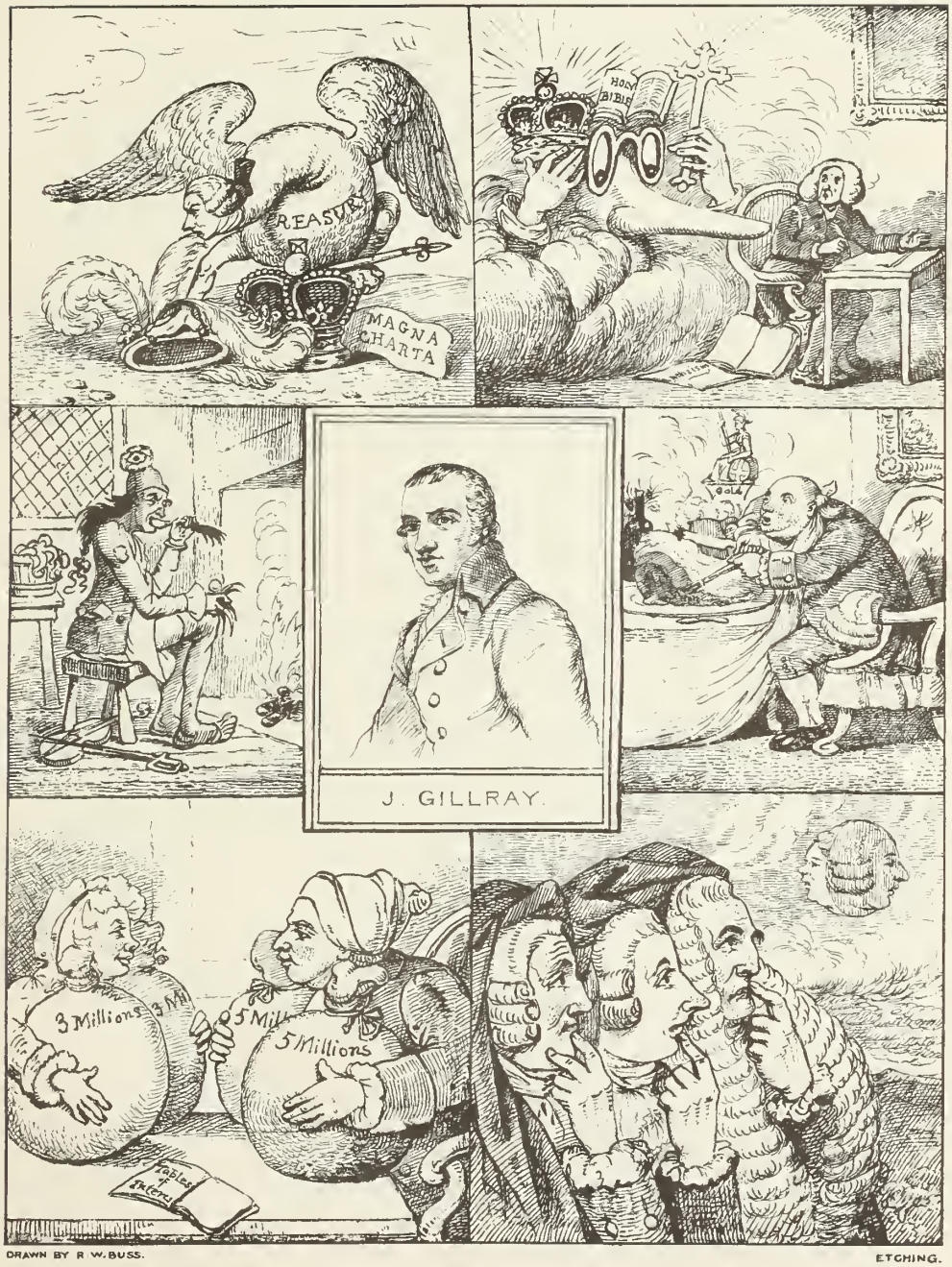
labelled "Treasury," is represented as tearing a second feather from the well-known heraldic insignia in the Prince's coronet, one claw has seized the coronet, the other grasps the crown, sceptre, and "Magna Charta." Group 31.

Pitt at this time was Chancellor of the Exchequer and First Lord of the Treasury, besides exercising an almost entire control over the opinions of his Royal Master. The subject in its invention is original, and its drawing, etching, and general effect admirable.

Queen Charlotte, being by Parliament appointed guardian to the King, the public were much amused at the complimentary language used in regard to her Majesty by Pitt, Dundas, and Lord Thurlow, who suddenly became particularly civil to her. Gillray ridiculed this conduct by a large caricature called "Minions of the Moon!" a parody on Fuseli's celebrated picture of the "Witches in Macbeth." "The Weird Sisters" here are Pitt, Dundas, at that time Treasurer of the Navy, and the old swearing Chancellor, Lord Thurlow. The bright side of the moon has the profile of Queen Charlotte, on the obscured side is the profile of the King. On the 10th of March, 1789, it was announced in Parliament, that his Majesty had recovered from his illness. The Regency question was consequently laid aside, and universal rejoicing ensued. A grand thanksgiving took place at St. Paul's Cathedral, while in the evening, the illuminations were more brilliant than usual. The mental slumber, however, from which the King awoke, made him a witness to one of the most fearful revolutions known in history.

France had laboured for years under the yoke of titled oppressors, supported by priestcraft. A school of philosophy arose, concentrating all the discordant elements of society, and like a fearful thundercloud settled on the devoted country. At length the storm burst, sweeping before it, with the fury of a hurricane, every landmark erected by society. This terrific outburst in France was hailed with joy by many distinguished friends of liberty in England; but the acts of atrocity committed by the leaders of the French Revolution shocked all well-directed minds. Burke separated from his party, and denounced in Parliament the democratic clubs, and the revolutionary tone of sermons by Dr. Priestley, the celebrated philosopher, Dr. Price, and Dr. Lindsey.

This state of things gave rise to one of Gillray's most whimsical and original caricatures, called "Smelling out a Rat!" Burke's nose and spectacles, to the inventive mind of Gillray, suggested the extraordinary and grotesque combination in this well-known



DRAWN BY R. W. BUSS. ETCHING.

J. GILLRAY.

pictorial satire. Enveloped in mysterious clouds, the fearfully long nose of Burke supports a huge pair of spectacles and enormous eyes staring at and poking up Dr. Price in his study, who is composing a sermon on the "Benefits of Anarchy and Atheism." Burke with one hand holds aloft the English crown, and in the other the cross surrounded by a halo of light, while between them is his book, "Reflections on the Revolution in France."

Gillray's popular mode of placing a question before the public eye no doubt influenced in a great degree the public opinion upon it. Gillray's anti-Gallic feelings found expression in two caricatures on one plate, imitated, as will be remembered, from Hogarth's "England and France." "French Liberty," and "British Slavery," published Dec. 21st, 1792. "Jas. Gillray, del: et fecit: pro bono publico." A half-starved Frenchman, "sans culottes," proud of his cap of liberty and tricoloured cockade, is regaling himself on a head of garlic; a perfect picture of poverty, he boasts of his liberty—to live on potato-parings! on the floor lie a fiddle and a sword; his speech is "Ah! ah! vat blessing be de liberté, vive l'Assemblée Nationale, no more tax! no more slavery! all free citizens, how ve vill svim in de milk and honey!" As a contrast, we have that ill-used grumbling individual, John Bull, slaving away at a sirloin of roast beef, the table-cloth tied round his neck by way of napkin. His wig reposes upon the arm of his well-stuffed easy-chair. To enable him to support the hard work on which he is engaged, John requires a glass of fine old port, or a draught from a foaming tankard. Abundance is seen everywhere, even the statuette of Britannia is marked "solid gold." Under these heart-breaking circumstances, poor John grumbles thus, "Ah! this confounded Ministry! they'll ruin us with their taxes. Why, zounds! they're making slaves of us all, and starving us to death." B. R. Haydon, years after, borrowed this idea for his picture of the "Old Tory."

Parliament issued a proclamation hoping to improve public morals. Upon this Gillray published a caricature in four divisions, viz., Avarice, Drunkenness, Gambling, and Licentiousness. This print was inscribed as "Vices overlooked in the Royal Proclamation," and exhibits them as indulged in by the Royal Family. Our selection is that of Avarice, in which "Old George," and "Old Snuffy," his queen, are hugging their bags of gold, gorged with millions of guineas. On the table lies a book of interest calculations.

The lamentable derangement of George III., his peculiarities, and those of Queen Charlotte, the escapades of the Royal Family, and the extravagant and reprehensible conduct of the Prince of Wales, all occupy a considerable part of this great collection of Gillray's works in folio. The sympathisers in this country with the French Revolution and its consequences formed an important party, headed by Burke, Fox, Sheridan, Lords Erskine and Derby, the Dukes of Bedford and Norfolk, and Sir Francis Burdett, all of whom were more or less satirised.

Social events also are freely introduced, but the political partisanship of Gillray is obscure, excepting only in the case of the French question—there his anti-Gallic feeling is violent, and ever unmistakable.

In some of his productions, Pitt is remorselessly ridiculed, as well as his measures and associates. In others, Fox, his great political opponent, is treated in the same unceremonious style; so are Burke, Sheridan, and others of that political party. It would therefore appear that he worked to order, or upon impulse, irrespective of any settled political opinions.

Gillray was fortunate in making the acquaintance of Miss Humphrey, the print publisher of St. James's Street. In her house he resided for many years, her trade in prints being mainly if not entirely supported by Gillray's great reputation as a caricaturist. Their mutual interests thus bound together, it was but natural that marriage would ensue, and it is stated as a fact that Gillray and Miss Humphrey actually started from their residence with this intention. On their way to the church, it appears that both the proposed victims to the conjugal yoke, reflecting deeply on their awful position, mutually agreed not to marry, and joyfully returned in single blessedness!

Her shop was one well suited for Gillray's purpose, his victims were unconsciously walking daily to and fro along the street, and under cover of the shop window, Gillray, pencil in hand, took off the heads of Ministers and the Opposition. In this way he became so familiar with their features, that he could drolly exaggerate the nose and lank figure of the Heaven-born Minister, William Pitt, almost out of humanity; and yet preserve so much likeness, that the portrait was immediately recognised. So with the bulky figure of Fox, the Bardolphian nose of Sheridan, and the personal peculiarities of other public men. This means of satiric art was but seldom practised by any English caricaturist before Gillray.

The severity and fearful amount of ridicule at his command

exposed him to threats of personal chastisement, and sometimes to the probability of a prosecution. Fox was more than once disposed to enter an action against the artist or the publisher, but thought better of it. Burke was severely attacked, generally as a Jesuit priest, but he knew that by prosecuting the caricaturist the sale would be enormously increased. The good nature even of Sheridan was put to a severe test by the unsparing pencil of Gillray. In the end, they considered it better to let the offensive prints pass by, without taking any steps to restrain their publication, which latter plan would only have become an excellent advertisement: so the satirised senators sat down, and gratified themselves by enjoying a hearty laugh at each other!

Gillray's imagination was constantly on the rack for subjects, requiring the exercise of invention. The rapidity with which the operations of drawing, etching, biting-in, finishing, printing, and finally publishing while any particular event was fresh on the public mind, all depending on the energy of the artist, proved eventually to be a great strain on his intellect. Political events arose quickly at this time, and party-spirit was very bitter. To keep pace with the public demands for satire, Gillray had scarcely any time left for recreation, therefore he indulged in stimulants.

George III. was himself one of the most constant customers of Miss Humphrey, for he had ordered that every caricature by Gillray should be delivered at the palace, even wet from the press. While the poor King was in possession of his right senses, he even took hints in domestic matters from the satirist.

Queen Charlotte, full of German bombast and etiquette, set up the royal babies at first as objects of devotion, by their holding a sort of levee for the Court ladies. Gillray gave a comic representation of this absurd proceeding. So utterly ridiculous did he make it appear, that the King was induced to put an end to the royal nonsense, and was reported to have said to the Queen, "Won't do! won't do, Charlotte!"

In 1792 the expensive war with France placed the Government in a position of financial difficulty, requiring all the commanding eloquence of Pitt to defend it. Revolutionary principles were spreading widely. Great dissatisfaction was manifested. Serious riots had occurred, and a rebellion broke out in Ireland. In this state of public affairs, it was deemed necessary in 1797 to order the Bank of England to suspend cash payments, and to pay dividends with paper, notes for £1 and £2 being a legal tender. A proceeding so detrimental to public credit caused

intense disgust, and was of course used by the Opposition party to annoy and damage the Government.

Gillray fell foul of Pitt and his party in a clever caricature, of which the two principal heads are here given.

Group 32 presents us with two versions of John Bull, by Gillray. The one dated 1797 gives our old friend John in a fix, as well he might be, at receiving tissue paper instead of gold, when he went to the Bank for his dividend. In the entire caricature Pitt tenders the notes to John Bull, while Sheridan and Fox strongly dissuade him from taking anything but gold. The issue of a paper currency alluded to took place on March 1st, 1797. John has pushed his hat on the back of his head, having duly stimulated his thoughts by scratching his long flaxen hair. Simple Farmer John has a terribly puzzled expression, for Sheridan (the next head) is looking over his shoulder, saying to him, "Don't take his notes! Nobody takes notes *now;* they won't even *take mine!*" This clever hit at Sheridan's notoriously bad faith in money matters, strange to say, again roused his indignation. He complained bitterly of this caricature, and even threatened legal proceedings against the publisher.

The head dated 1803 presents poor John in a bad way, quite a contrast to his usual jolly condition. Napoleon, then Consul, made demands upon our Government, which Mr. Addington, alias the Doctor, seemed inclined to grant. This provoked much indignant feeling in the country, so Gillray seized his etching needle and caricatured the party favourable to this step. The print was named "Doctor Sangrado curing John Bull of repletion," May 2nd, 1803. Poor John, with his head bandaged, is being bled, almost to the point of fainting, by Doctor Addington, the Prime Minister; the blood issuing from his arm is marked "Malta," "Cape of Good Hope," and other places proposed to be ceded, Bonaparte receiving it in a tremendous cocked hat, while Fox and Sheridan bring *warm water!* This head is a curious variation on the well-known jolly farmer-like expression of John Bull.

A hollow peace had been patched up between France and England, so the leading Liberals rushed off to Paris to pay their respects to the First Consul. The party consisted of Fox, lords Erskine, Holland, Grey, and a great number of their supporters, all of whom became food for Gillray's satiric appetite.

The diabolical-looking head to the right of Group 32 is an example of Gillray's power of personal exaggeration. By a few

GROUP 32.

DRAWN BY R. W. BUSS. ETCHING.

SELECTIONS FROM GILLRAY.

magic touches Fox's massive features became fitted for those of Satan.

Gillray's powerful imagination and facile hand have given a wonderful representation of the bloody Reign of Terror. The demon of revolution, with horribly distorted and mysterious features, crowned with the insatiable guillotine, and clad in an ensanguined coat, sits fearfully triumphant on the well-known cap of liberty. The monster is of course "sans culottes." His boots indicate the strides taken by this demon throughout unhappy France. Though grotesque and extravagant, it produces a powerful effect upon the imagination, and really combines the comic element with the truly horrible which characterise the events of the great French Revolution.

On the left is a caricature of Lord Salisbury, as the Lord Chamberlain in attendance on the marriage of the King of Wurtemberg with Princess Charlotte, daughter of George III. This is one of the richest specimens of personal caricature amongst the many produced by Gillray.

The illustration on the right of this group is curious, as it represents the "Heaven-born" Billy Pitt as the victim of a tender passion for the Hon. Miss Eden. Pitt is said to have been much attached to this lady, and it was with great pain that he felt obliged to sacrifice his affection for her in consequence of the incessant demands upon him by the all-important political events of the time. A marriage between them was considered as likely to take place, and became the talk of the public.

So tempting an opportunity for the exercise of Gillray's comic powers was not to be lost, consequently this caricature, called "The Garden of Eden," was executed by him. The lady is handsome and graceful in her attitude, but the lover!—never was lover more unlovely, more awkward, more ridiculous than is the Prime Minister, William Pitt, under the whimsical pencil of our great pictorial satirist. The complete subject has Cupids abounding, carrying blue ribbons and orders, while coronets spring up like mushrooms from the earth.

The French landed in Pembrokeshire, Feb. 14th, 1797, but were warmly received, for those of the invaders who were not killed on the spot were made prisoners. The caricature represents Pitt as having caught the invading demon round the waist, when the fiend is discovered to be Fox!

In 1799 Sir Francis Burdett, then a young and liberal member of the Commons moved for an inquiry into the state of Coldbath Fields prison. His habit of wearing a very large lock of hair over

his forehead offered a tempting opportunity to the caricaturists, of which they availed themselves to the utmost.

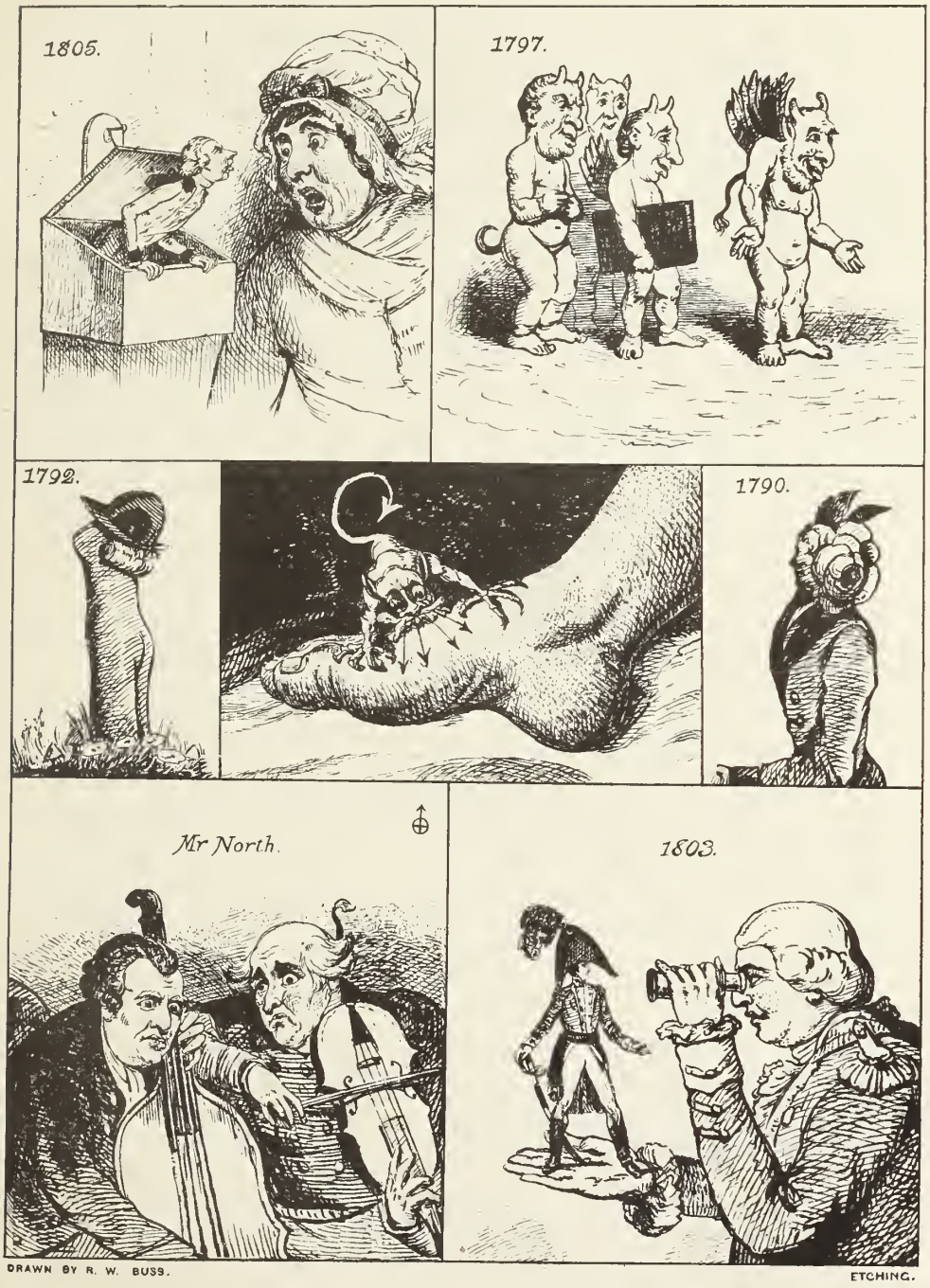
Gillray, in one of his morbid fits of patriotism, etched a savage caricature of Fox, entitled "A Democrat," March 1st, 1793. He is represented as a brutal monster, besmeared with blood, roaring out "ça ira," and frantically dancing amidst scenes of bloodshed. The head of the figure is selected for the illustration. Poor Fox was deeply wounded in his feelings by this caricature, as it held up to public execration undeservedly one of the kindest natures ever possessed by man.

A death's head, crowned with the cap of liberty, is one of Gillray's grim inventions. A crimsoned skeleton, mounted on stilts, stalks over a scene of desolation and murder, amidst which are the roast beef of Old England, crown, sceptre, and other insignia of royalty and nobility.

Gillray too frequently lent his powerful talents to attack private character in a manner not justifiable. In this print, Alderman Boydell, who had expended no less a sum than £400,000 in fostering the arts of painting and engraving, and had repeatedly commissioned all the great painters and engravers of the English school to illustrate Shakspeare and Milton, is ruthlessly attacked. Some low-minded, malicious person had damaged a few of the pictures exhibited at the "Shakspeare Gallery in Pall Mall," by gashing them with a knife. This act was by a base insinuation attributed to Boydell himself, as a means of puffing off his speculation; so he is represented as cutting the pictures purposely. Boydell, who had done so much for art, might at least have been spared by an artist's hand.

One of Gillray's most popular caricatures was "Pitt uncorking Old Sherry," in which the Opposition Members were represented as bottles. The great statesman uncorks a bottle of old sherry, which bounces sadly and is full of froth. Sheridan was so tickled by this idea that he immediately sent to Miss Humphrey's for half-a-dozen copies, and, more extraordinary, he *paid* for them, the receipt for which is now preserved, as a great curiosity, at the British Museum. Pitt's head, selected from this caricature, is introduced in the group illustrating the "Principles of Caricature," page 16.

Gillray was the first artist who endeavoured to symbolise that terrible ill "to which flesh is heir," the gout, and it must be admitted that he has succeeded marvellously (Group 33). The sufferer's foot, swollen and inflamed, lies completely at the mercy of a horrible fiend, furnished with powerful and sharp claws, which



J GILLRAY.

are being savagely dug into the victim's flesh. From the mouth of this tormenting demon issue flames and darts or stings, which, serpent-like, are forced rapidly in and out of the inflamed part. Those who unfortunately are thus afflicted can bear painful testimony to the truth of torment depicted in this work. Perfectly original in design, it is powerfully drawn, and freely etched. Published in 1799, it attained an immense popularity, and is one of the best-known grimly comic works by Gillray, in spite of its suggestions to victims of civic indulgence in good old port and turtle-soup.

The illustration to the right, on Group 33, is introduced to show the whimsical manner in which Gillray sometimes gave portraits. It is dated 1790, and represents Sir George Rose. To the left is one very remarkable, as it bears a ludicrous resemblance to the profile of George III. A block, bearing the well-known hunting-cap and wig of his Majesty, is used as a mark for shooting. Round the base of the block are numerous toad-stools and other specimens of fungus growth, significant of parasites upon royalty.

Gustavus III. had been assassinated by Ankarström in the preceding year, 1792; that fact was used by Gillray to express the feelings of the Tory party regarding the Liberal Whig leaders. In this caricature the regicide is assumed to be Fox. It is called "Patriots amusing themselves; or Swedes practising at a post." Fox and Sheridan are firing at the post (George III.), while the revolutionary Doctor Priestley gives his pamphlets for wadding. The really ridiculous point is the one selected—the royal post.

In 1805 Pitt, who had taxed everything in a man's house above the basement, now at his wit's end, descended into the kitchen and laid a tax upon salt, an impost loudly condemned by the community. "Gulliver's Travels" afforded Gillray a hint, of which he availed himself, to produce a caricature called "Billy in the Salt-box," one of his most successful hits, which had an immense sale. Pitt, hidden in the salt-box, suddenly pops his head up and frightens the cook, by exclaiming, "How do you do, Cookey?" She cries out, "Drat the fellow, how he has frightened me! I think he is getting everywhere; who'd have thought of finding him in the salt-box!" This is unquestionably among the happiest of Gillray's works.

The heavy taxes laid on poor John Bull's back in 1796 were sufficiently distressing to the country, but in 1797 it was announced, to the dismay of taxpayers, that a heavy addition would be made to the already intolerable burdens. It was whispered that it was

intended to tax any one who *wore a hat!* Gillray made an instant onslaught on the taxes by a caricature, of which a unique copy, possessed by Mr. Burke, was introduced in Mr. Wright's "House of Hanover," and is here borrowed from that book. Poor John Bull, summoned to the door by the taxman's knock, appears surprised and alarmed. With a lengthened visage he cries out, "What d'ye want, you little imps? ain't I plagued with enough of you already? more pickpocketing work, I suppose?" To make matters comfortable, the leading fiend smilingly replies, "Please your honour, we're *the assessed taxes.*" Whichever of these ugly little devils impersonates the house, the window duty, taxes on income, hair powder, horses, dogs, armorial bearings, carriages, watches, salt, and every other taxable commodity, must be left to the reader's imagination.

In 1803 the boasted and threatened invasion of our "tight little island" by Napoleon was the absorbing subject. Swift's great satire of Gulliver's Travels suggested the title of the present caricature—"The King of Brobdignag and Gulliver." Of course patriotic songs, poems, squibs, lampoons, and caricatures were poured forth daily from the press, in which Napoleon was foully libelled, his actions and proclamations parodied and ridiculed. True to the backbone, Gillray displays his hatred and contempt of France by making old George take an opera-glass to view the miserable "little Boney" standing in the palm of his royal hand.

Group 33.

In another print "little Boney" was represented trying to get to England in a boat, placed in a wash-hand basin, to the intense amusement of the King, Queen, and Royal family. Among many others ridiculing Bonaparte and his threatened invasion was one of Boney behind the walls of a fortress, being taunted by a big Jack Tar, up to his knees in the Channel, exclaiming, "Why don't you come out! I say, why don't you come out!"

The remaining illustration, on Group 33, is introduced as an example of a frequent practice with Gillray—that of engraving other people's designs. Skilful in all the details of etching and "biting-in," he had considerable employment from amateurs, who were unable to master these technicalities of engraving. The design is by Mr. North, a son of the Bishop of Winchester. The subject is called "Playing in Parts," and represents an amateur concert. There is indeed but little point or wit in the caricature—a frequent mistake made by would-be witty designers. The two

A peep into the Cave of Jacobinism.—"Magna est Veritas et prævalebit."

figures selected owe their oddity of expression and features to the magic touches of Gillray, whose style of drawing and general treatment are here quite evident.

Group 34 is a reproduction, by photography, of one of Gillray's caricatures, or rather satirical designs, for there is really no personal exaggeration in it. The size is somewhat reduced from the original print. The title is "A Peep into the Cave of Jacobinism," "Magna est Veritas et prævalebit." J. Gillray, invt. et fect. London. Published Sept. 7, 1798, by J. Wright, 169, Piccadilly, for the *Anti-Jacobin Review*. As the inscription describes this print, it was one of those contributed by Gillray to that work during its short life. It is a specimen of Gillray's talents in a style closely approaching the historical, and shows that he possessed capabilities, had he chosen to do so, to produce works in a high walk of art, in which he might have, as others have done, pursued High Art into poverty and a debtor's jail. A gracefully drawn and sweetly etched figure of Truth, bearing a torch, sheds lightning-like rays upon the foul demon of French Revolution, which, decorated with the cap of liberty, drops the fair mask of freedom, and discovers the horrible visage of murder and rapine, while "Egalité" is enforced by a dagger. The dark cave of Jacobinism, with its foul Lethean stream, harbours bats, owls, snakes, and toads; which, unable to endure the scorching rays of light borne by Truth, escape from under a burning mass of libels, Treason, Defamation, Sedition, Ignorance, and Atheism. Behind, in the effulgent light, two angels support the English crown, and bear also the scales of justice and the cross of faith. Truth pointing to a number of the *Anti-Jacobin Review*, indicates that the principles advocated in that publication are antidotes to the poisonous influence produced by anarchy and bloodshed, characteristics of the great French Revolution. A grandly designed mass of rock, beautifully etched, occupies half of the subject. Gradually the tint deepens until extreme dark is obtained. This is well contrasted with the light, which is also managed with great skill. Altogether, both in design and execution, this would appear to have been a subject upon which Gillray worked with pleasure, and spared no pains in order to produce a full and finished effect. Of all his contributions to the *Anti-Jacobin Review*, this one, though not the largest of his subjects, nor the most extensive in regard to the figures introduced, is by far the most finished, is entirely free from coarseness, and exhibits his power of design and etching in the most favourable light.

Gillray's mastery over the features of the human countenance is admirably shown in his original etching, called "Doublures," on Group 35. Fox, Sheridan, the Duke of Norfolk, Horne Tooke, Sir Francis Burdett, Lord Derby, and the Duke of Bedford are here represented, first with but a slight shade of caricature, by a few magic touches Fox becomes Satan in flames; Sheridan in his double becomes a very Judas; his Grace of Norfolk a Silenus; Horne Tooke a fiend; Sir Francis Burdett a fool; the Earl of Derby a monkey; and the Duke of Bedford a knowing jockey. This work is beautifully etched; has its lights and shades well disposed, and is full of gentle gradation. It is perhaps a hard hit at the originals, but it must be remembered that in Gillray's time acrimonious feeling was freely indulged in party-politics. The inscription at the bottom of the print describes Gillray's intention.

Group 36 is a representation of one of Gillray's most extensive compositions, and etched for the *Anti-Jacobin Magazine*. It is dated August 17th, 1798, published by Wright of 169, Piccadilly. In this the Prince of Wales is represented as Leviathan, with a hook in his nose. This print was quoted by W. Hone on his trial for sedition really, but nominally for blasphemy. The Scriptural monster is ridden by Fox, Tiernay, and Nicholl, while orator Thelwall, bespattered with mud, rides on his Royal Highness's head. Behind are Whitbread, Sir F. Burdett, Lord Erskine, and others of the Whig party. They have come to bow down and to worship the revolutionary and sanguinary doctrines preached by Le Paux, the high priest of the New Morality, or the Theophilanthropos, in front of an altar where three horrible demons of revolution are enshrined. Lord Moira offers his sword, Southey figures as an ass, Dr. Priestley, W. Godwin as imps, Tom Paine as a crocodile in stays, and other writers on that side, all of whom are idolizing the false priest.

This contribution by Gillray was the last, as the *Anti-Jacobin Review* expired at the thirty-sixth number, on July 9th, 1798. It was the parting blow to Fox, Sheridan, Thelwall, Coleridge, Lloyd, Lamb, Southey, Whitbread, Burdett, Erskine, Horne Tooke, Lord Derby, and the rest of the Whig party, including the Whig newspapers, represented as fiend-like news-boys. The talents of Gifford, Pitt, Canning, Frere, and other prominent members of the Tory party were enlisted for this work, and did "the State some service" by ridiculing the French democratic rulers and their admirers and apologists in England.

In his early caricatures, Gillray endeavoured to pass off his

DOUBLÛRES of Characters; — or — striking Resemblances in Phisiognomy. — "I you would know Mens Hearts, look in their Faces" — Lavater

The Patron of Liberty. [illegible] *The Arch Fiend.* | II. *A Friend to his Country.* Doub.r *Judas selling his Master.* | III. *Character of High Birth.* Doub.r *Silenus debauching.* | IV. *A Finish'd Patriot* Doub.r *The lowest Spirit of Hell.* | V. *Arbiter Elegantiarum* Doub.r *Sixteen-string Jack.* | VI. *Strong Sense,* Doub.r *A Baboon* | VII. *A Pillar of the State.* Doub.r *A Newmarket Jockey.*

Published August 1st 1798 by J. Wright No 169 Piccadilly, for the Anti-Jacobin Magazine & Review

J. Gillray, inv.t & fec.t

ETCHING

NEW MORALITY;— or —The promis'd Installment of the High Priest of the THEOPHILANTHROPES, with the Homage of Leviathan and his Suite:—

works as if they were etched by James Sayer. A powerful draughtsman, a master of the art of engraving, and possessing a vigorous imagination, he had but little to fear from Sayer. He was really an excellent engraver in line, dot, and aquatint, but these talents are all merged in his fame as a caricaturist, in which walk of art he still remains unrivalled.

An examination of his collected works will surprise the student by the amount of invention contained in them, and their inequality of execution. Some are very carefully finished, with various gradations of tone, while others are little more than bold, spirited outlines, dashed off in a moment of enthusiasm. These variations are due to the different states of mind in which he produced many of his works, whether in a comparatively tranquil state or under excitement. An unfortunate craving for drink caused him to break an agreement with Miss Humphrey, by which he was bound not to undertake work from any one else, yet to procure this stimulus he occasionally etched plates for Mr. Fores of Piccadilly, when he tried as much as possible to disguise his style. In the early days of lithography he drew a subject on stone, "The Domestic Musical Party." This is clever, but very rare.

Four woodcuts were also engraved by Gillray. Of one of these, "A Beggar at the Door," an impression, the only one known, is in Mr. Haviland Burke's collection.

Miss Humphrey for many years enjoyed a handsome income from the sale of Gillray's prints.

Our great and venerable designer and painter—let us not classify him only as a caricaturist—George Cruikshank, knew Gillray, and has said that the bold and vigorous style of Gillray's designs and etchings was entirely owing to the degree of enthusiasm he brought to bear on his work, indeed, to a pitch painful to witness, as it exhibited a mind touched with madness. So prolific was his invention that it seemed to be inexhaustible. With no previous study or preparatory drawing, he would take a large plate and fill it entirely with figures, etching them rapidly one after the other, and contrasting their action most skilfully, so that not one appeared to be redundant. For likenesses, he referred to sketches on small pieces of card. Practice such as this can only be fully appreciated by an engraver or one accustomed to etching.

Many of Gillray's caricatures were published coloured by hand. This mode is peculiarly fitted for giving a finished appearance to a really very slight work, as the colour supplies the want of half tints. Some of Gillray's rapid productions are little

more than spirited outlines, relieved with strong touches of dark. This style of work he adopted when a public question suddenly arose, which required rapid invention and etching to ridicule or to commend it.

Gillray was highly sensitive to criticism, as, under the reputation of a caricaturist, he really had talents of a high quality in art. Loutherburg, the Royal Academician, went to Flanders to sketch the localities of certain battles, and Gillray accompanied him, sketching figures and costumes. These works, on their return, were shown to George III., who said "he did not understand the caricatures." This remark deeply offended Gillray, who ever after savagely ridiculed "Old George," and "Old Snuffy," his queen. To this burst of temper many of Gillray's drollest subjects are due, for in the oddity of appearance and of manner in the royal pair he found a rich field for fun.

His last original work was a series of caricatures ridiculing the celebrated William Cobbett. These were published about 1809. Originally of an excitable temperament, the stormy political atmosphere in which he lived still farther increased his irritability. The work of rapid design and etching, necessarily prolonged frequently into the small hours of the night, could not fail to tell upon his nervous system, to repair which, Gillray unfortunately indulged in stimulants, a habit which told fearfully upon his mind; symptoms of mental alienation showed themselves, and in a short time this mirth-inspiring genius became dead to the world. A few lucid intervals occurred, during which his friends visited him, and endeavoured to console him under his great affliction. On one of these friendly visits, George Cruikshank was introduced to him by Miss Humphrey. Poor Gillray said, "You are not Cruikshank, but Addison; my name is not Gillray but Rubens." His hand was always moving, as if in the act of painting. Though insane, it was but seldom that his paroxysms were very violent, consequently he was allowed to wander at pleasure over the house. It was in one of those temporary returns to sanity that he etched the large plate named "The Barber's Shop," after W. H. Bunbury's design.

This great caricaturist was deprived of his reason in 1811. It was only during his aberrations from his right mind that he was kept close in an upper room of Miss Humphrey's house. The excellent lady was unremitting in her care of him, until his death in 1815, and entirely supported him until death claimed the remains which disease had left of the great satirist.

It is doubtful whether Gillray had any pension or allowance

from Government, as some persons have stated; however that may be, at his death he left a thousand guineas.

His natural temperament was excitable. Sometimes he would at once etch a subject on the prepared copper-plate, of which he constantly kept a stock, unable even to submit to the process of drawing it on paper.

When etching he worked furiously, without stopping to remove the burr thrown up by the etching-needle; consequently his fingers often bled from being cut by it.

During one of his paroxysms of insanity he attempted to throw himself from an attic window. The struggle which saved him was witnessed by Mr. Kenny Meadows, who happened to be passing at the time.

The withdrawal of Gillray from the field of caricature caused an opening for the talents of Rowlandson, to whom soon succeeded George Cruikshank.

The popularity achieved by Gillray of necessity declined, though his works were, and are still, sought by collectors.

Miss Humphrey naturally placed a high value on the copper-plates, which had for years yielded her a considerable sum. When in want of money she pledged them for a thousand pounds. This sum, however, was never repaid in full. Compelled to try to raise money on them, she put so high a reserved price on the property, when submitted to auction, that no bidder appeared. Mr. H. Bohn offered her five hundred pounds, but the offer was declined. At the death of Miss Humphrey the original plates were sold for old copper, and at that rate were purchased by Mr. H. Bohn; consequently, he could re-publish the selected caricatures at a much less price than at any time previous.

A new edition, comprising 400 of Gillray's caricatures, has just been published by Messrs. Chatto and Co., the letterpress being contributed by the eminent antiquary and author, Thomas Wright, M.A., F.S.A., &c.

A tablet is erected to the memory of Gillray in St. James's Church, Piccadilly.

FOLIO XV.

Mezzotint Engraving erroneously attributed to Prince Rupert.—Adopted by Caricaturists.—This mode of Engraving described.—Caricaturists coeval with Gillray and Rowlandson.—Thomas Rowlandson, born 1756.—Talented but idle.—Political Caricatures by him.—Reproduction of his Style of Etching.—Fall of Napoleon.—Tinted Drawings by Rowlandson popular.—His death in 1827.—Caricaturists between Rowlandson and Robert Seymour.—Robert Seymour, born 1798.—Apprenticed to a Pattern Draughtsman.—Paints "Diablerie" in Oil.—Designs Caricatures for *Bell's Life in London* and *Figaro* (the first).—Etches Designs for the Book of Christmas.—Draws on Stone.—"A Volume of Sketches."—Originates the celebrated Pickwick Club.—Sad quarrel with the satirist, Gilbert à Beckett.—Commences the Pickwick Club with Charles Dickens.—Mental Distress and Suicide, 1836.

ONE of the easiest modes of engraving is mezzotint; it has therefore been employed at various dates by caricaturists. This style is alluded to chronologically, on page 59. In the hands of an accomplished artist, mezzotint produces most beautiful effects of light and shade, and when mixed with etching and stipple or dot, is capable of rivalling an oil picture in force of effect, and of testing the artistic feeling and power of the engraver. As before stated, to Prince Rupert is generally attributed the invention of this style, but erroneously so, for the Prince himself was taught by an officer in the service of the Landgrave of Hesse Cassel, named Louis von Siegen. When in Holland, the Prince learned to engrave in this way, and on the Restoration, he accompanied Charles II. to England. He certainly allowed John Evelyn to suppose, and to state, that he (Rupert) was the inventor of mezzotint. Von Siegen engraved, or *scraped*, a portrait of the Queen of Bohemia in 1642, which gives a date fifteen years before any known work by Prince Rupert.

Mezzotint is a peculiar style of engraving, different from all others. A smooth plate of copper, by means of a toothed chisel rocked with strength over it, is dug into innumerable minute holes. This chisel or *grounder*, or *cradle*, is rocked to the right and left, in every imaginable direction, so that all over the plate there is a kind

of metal nap or burr, which, under the copper-plate printing press, will yield a rich, deep, uniform black. This is called the ground, and is ready for the artist. The design being drawn in pencil on the surface of the ground, the lights of the intended engraving are then cut or scraped away; then the half-tints, and so on, by means of a scraper and a burnisher, working from dark to light—that is, from the deep shades to the lights. In this way Earlom, MacArdell, Valentine Green, and the Watsons, English engravers in mezzotint, have produced many most beautiful works. If however the design is effectively etched, and stipple or dot engraving freely employed, then the mezzotinto ground being laid over that work, the effect is wonderfully improved.

The works in this *mixed style*, as it is called, give a greater number of prints than can be obtained from simple mezzotint. Samuel Reynolds, George Clint, Lupton, Messrs. Cousins, and the present engravers, Bellin, Bacon, Simmonds, &c., have produced a great number of beautiful plates. There is a facility about this mode of engraving, when compared with the difficult, tedious, and expensive style of line engraving that has caused the "mixed style" to entirely supersede, in England, the fine grand style of line engraving. This is one of the consequences of the present "fast" existence, produced by railroads and rapid transit. Publishers and lovers of art, cannot wait, as formerly, during a period of several years, for the completion of a fine engraving, and it is much to be feared that this style of art, like that of gem-sculpture, will before long die out. Doo, Robinson, Watt, Finden, and line engravers of their rank, would at the present time starve for want of employment.

Of latter years, steel plates have been used instead of copper, consequently a much greater number of impressions can be obtained. A plate by Thomas Lupton seems to have been the first instance of a steel plate used for mezzotint; but in regard to the employment of plates of various metals, upon which designs were etched, steel or iron plates were used early in the history of the art of engraving, also copper, brass, and silver. Hans Burgmair etched on an iron plate, as did Hopfer. These plates are now in the print room of the British Museum, and date from the latter end of the fifteenth century.

Mezzotint has been used in caricature for many years, on account of the rapidity with which a full effect of light and shade can be obtained. Laurie and Whittle, Bowles and Carver, in St. Paul's Church-yard, and Sayer, all published mezzotint caricatures. From about 1720 to 1800, the numerous subjects of

different kinds engraved in this style, testify to its popularity. John Collett, J. S. Grimm, Hogarth, and other artists whose works are less known, supply frequent subjects—all of them unblushingly pirated. As mezzotint engravings, they were all bad specimens, but as they were coloured with tints mixed with white, or "body colours," they appear to have pleased the public by their gaudy effects, and were sold in vast numbers. They are still to be met with in some old farm-houses. Mezzotint is exemplified in the engraving after my picture of "Satisfaction," page 13, also in "the Monopolist," page 193. In these subjects the mezzotint ground is laid over an elaborate etching, constituting "the mixed style," as it is termed.

From the time of Gillray to that of George Cruikshank, the field of political and social caricature was occupied by Thomas Rowlandson, Isaac Cruikshank, Captain Topham, Woodward, G. Darley, Captain Hill, J. T. Smith, Austin, with other minor etchers and amateurs. The purveyors of fun in this period were many, but few became eminent. The youthful days of George, Prince of Wales, and his dissolute conduct, with certain passages in the history of the royal brothers, were by Gillray's etching-needle bequeathed to posterity; upon the failure of this great caricaturist's powers, his Royal Highness fell to Rowlandson's share as a subject for pictorial satire. The poor afflicted king, in melancholy retirement at Windsor, was now no longer a mark for savage caricature.

Isaac Cruikshank, the father of George, was a caricaturist of no mean power, decidedly the best after Gillray and Rowlandson, with whom he competed, or rather whom he accompanied into the arena of caricature. "A Republican Belle," signed I. C., is dated 1794. Pitt and Fox were satirised by him. Some of his productions have point, and are treated very humorously. A great number of caricatures coeval with Gillray and Rowlandson, have no artist's name on them, but the style of drawing and etching leaves little doubt of their being the work of Isaac Cruikshank. One of his funniest caricatures is called "The Farthing Rushlight." There was at that time a popular comic song thus named, wherein a whole family tried in vain "to blow out the little farthing rushlight!" Isaac Cruikshank makes poor old King George the farthing rushlight, while the Prince of Wales, Fox, Sheridan, and others, are in vain attempting to blow it out.

Thomas Rowlandson.

Thomas Rowlandson, next to Gillray, was by far the best designer of that time, during which the art of George Cruikshank was gradually developing. Rowlandson was born in the Old Jewry, London, in 1756. His father was a merchant of considerable standing, but from failing in trade, young Rowlandson had to live by the aid of a rich aunt. Entered as a student at the Royal Academy, he studied art on a regular system, and thus obtained the facility which distinguished his drawings and etchings. In 1784 he is supposed to have published his first caricature, but in 1792 a humorous caricature, entitled "Cold Broth and Calamity," bears his name. After this, he became one of the well-known caricaturists opposed to Fox and his party. With great powers of invention, composition, and drawing, which might have made him a second Hogarth, he neglected study, and falling into irregular habits, disappointed the expectations of Sir Joshua Reynolds and Benjamin West. Neglecting nature, and finding Bunbury's style of design easy and popular, Rowlandson lazily adopted it, and thus merged his great original talent in merely copying Bunbury. Still, in spite of his idle disposition, he unconsciously preserved so much originality, that his works are readily recognised by their peculiar manipulation. He etched with great freedom on copper, and drew a great number of various subjects with a reed pen and indian ink. These he tinted slightly, and thereby produced a pretty and light effect.

Amongst dealers his drawings are much sought for, though at low prices. As a book illustrator he had considerable employment. In the field of caricature he became eminent for force and freedom. Pitt, Fox, Sheridan, Lords Thurlow, North, and Derby were all caricatured by him, as well as the Prince of Wales, who in after years deservedly received castigation from the pencil of George Cruikshank.

Rowlandson's drawings and caricatures possess great merit, and are preserved in the art collections of the nobility and gentry throughout the United Kingdom. His style of etching has a preponderance of curved forms, and an abundance of dots in the shading; but his peculiar manner can only be understood by examining his works. Thanks to photography, a specimen can be here shown, line for line, dot for dot.

The example selected for Group 37 is one of his most elaborate caricatures, done for the *Anti-Jacobin Review*, a periodical which had secured the services of the two great caricaturists of the day

—Gillray and Rowlandson. The subject is the well-worn one, the great Revolution in France. It is entitled "A Charm for a Democracy Reviewed, Analyzed, and Destroyed, January 1st, 1799, to the Confusion of its Affiliated Friends." Its date is February 1st, 1799, published by J. Whittle, Peterborough Court, Fleet Street. The incantation scene in *Macbeth* evidently supplied the idea. The three witches are Horne Tooke, Sheridan, and Edmund Burke before his separation from the Whig party. The cauldron is supplied by them with regal blood and wholesale lies.

"Thrice and twice kings' heads have fallen!"

forms the burden of the incantation song. The demon of blood and anarchy, supported by the dogs of war, presides over the diabolical rites. He bids the witches—

"Pour in streams of regal blood,
Then the charm is fresh and good."

The cauldron contains—

"Eye of Straw (Jack) and toe of Cade,
Tyler's bow (Wat), Kosciusko's blade,
Russell's liver, tongue of cur,
Norfolk's boldness, Fox's fur;
Add thereto a tyger's chauldron
For the ingredient of our cauldron."

This precious cauldron is heated by the popular revolutionary books of that day, burning under it to the loud music of an imp, representing the *Courier* newspaper. From the hell-broth arise monsters, named Price, Voltaire, and Robespierre. The assistant spectators are the Dukes of Bedford and Norfolk. The first exclaims: "Where are they? Gone! Pocketed the Church and poor-lands—the tythes next!" Norfolk says: "Oh, fallen sovereignty! degraded counsellor!" Lord Derby, with his very extraordinary profile, says: "Poor Joe is done! No Test or Corporation acts!" A second group consists of Fox, ragged and ill-dressed, who says: "Where shall I hide my degraded head!" Lord Erskine, in legal robes, says: "Ah! woe is me—poor I!" A third figure utters: "Would I had never spoke of the licentiousness of the press!" Behind is Sir Francis Burdett. He asks: "What can I report to my friends in the Bastille?" John Thelwall, the political lecturer, informs us that he is off to Monmouthshire. A crowd of unknowns are just entering the Cave of Despair.

A CHARM FOR A DEMOCRACY, REVIEWED, ANALYSED, & DESTROYED Jan.y 1st 1799 TO THE CONFUSION OF ITS AFFILIATED FRIENDS.

ETCHING.

T. ROWLANDSON.

T. Jones & Sophia interrupted in a tete a tete by Lady Bellaston

ETCHING.

Lord Fellamar rudely dismissed by Squire Western

T. ROWLANDSON.

The light and shade of this work is well arranged to support the groups. The composition is varied in line, and the action of the figures appropriate. The whole work is unquestionably an imitation of the style of Gillray, while the finish and shadings are not so elaborated as in Gillray's similar productions for the same work.

The smaller illustrations on Group 38 are from his etchings to Fielding's great novel, "Tom Jones," and mark thoroughly Rowlandson's style of etching.

The upper subject, Lady Bellaston interrupting Tom Jones and Sophia Western while *tête-à-tête*, is freely designed and etched. The figure of Lady Bellaston is graceful and lady-like.

The lower illustration is well composed, and the story clearly told. The puppy lord receives with supreme contempt and disgust his rough dismissal from Squire Western, whose figure is completely characteristic of Rowlandson's style of design.

One of Rowlandson's best known works is his "Doctor Syntax in Search of the Picturesque." The figures were etched by him, and the shading aquatinted by Atkinson, a professional engraver.

These subjects were afterwards coloured by hand, in imitation of Rowlandson's drawings.

Rowlandson was at home with the etching-needle, and he could use the graver with effect. So much was this the case, that he had plenty of employment, when he chose to accept it, in etching and producing plates, engraved from drawings by Bunbury and other caricaturists, unable to put their original designs on copper. All these works, however, are at once known to be engraved by Rowlandson, whether they bear his name or not; for he seems to have been incapable of imitating any particular style of drawing by other artists or by amateurs. Carelessness, indifference, or vanity may have caused this incapacity; however this may be, every touch, every line, put by Rowlandson on copper, declare themselves to have emanated from his hand alone.

Group 39 consists of ten examples selected from Rowlandson's political caricatures.

The centre subject, dated 1784, is called "Britannia Aroused, or the Coalition Monsters Destroyed," and is conceived in a spirit quite worthy of an historical painter. Britannia, enraged at the "Coalition," seizes Fox in her right hand, and hurls him aloft, before smashing him on her shield. Poor Lord North is being strangled, and presents a ludicrous appearance under her grip. The figure of Britannia is heroic in form and action, and

designed with great power—quite sufficient to show that, had Rowlandson steadily pursued art, he might have attained eminence as a painter in oil. At the sides are the "Two Kings of Terror."

The overthrow of Napoleon the First, in 1813, was celebrated by illuminations and public rejoicings in London. For Ackermann, the celebrated print publisher, Rowlandson painted a large transparency, the subject being Napoleon face to face with death. The skeleton, seated on a cannon, "grins horribly a ghastly smile" at the fallen Emperor, whose attitude is comically conceived, and whose face expresses bewildering terror.

The upper illustration represents Napoleon tossed in a blanket by the Allied Sovereigns. Date, 1813.

The Prince of Wales, wearing the three ostrich feathers, is selected from a caricature in which his royal highness is represented exhausted by his debauchery; while Fox, as a gigantic toad, is rousing him to renewed vicious action.

The refined head is that of Pitt, as an auctioneer, knocking down with the hammer of "Prerogative" Lot 1—"The rights of the People."

The abusive, swearing chancellor, old Thurlow, figures here as a vulture, a rapacious bird of prey, especially significant of lawyers' practice in the estimation of caricaturists.

The lowermost illustration represents Pitt and Fox playing at football with the India Bill; dated February, 1784. Billy Lackbeard (Pitt) kicks at the India House; while Charley Blackbeard (Fox) gives another kick at it. Reform in our Indian possessions was sadly needed at this time, so Fox brought in a bill which, upon party considerations, was by the Commons kicked out. Pitt then brought in one of his own, which the opposition party as unceremoniously kicked out too.

The head to the right of the group is intended for Pitt as Apollo, wounding the serpent "Faction."

These representations are really flattering portraits of the youthful prime minister. They are refined both in design and execution, and lead to the conclusion that Rowlandson was paying court to Pitt. They show a delicacy of feeling, and treatment for portraiture, which cause regret that the promise of his youth should have failed to be fulfilled in his subsequent career as an artist.

The remaining grotesque head represents Russia as one of the Powers, tossing Napoleon in a blanket.

In his latter life, Rowlandson's style of drawing was an exag-

GROUP 39.

DRAWN BY R W BUSS

ETCHING .

ROWLANDSON.

gerated imitation of Bunbury's designs. This is to be regretted. He was one of those artists who never worked *con amore*, but only for existence. Thus, with little trouble and no study, he could rapidly throw off these Bunbury plagiarisms at his ease, especially as the dealers caught them up and sold them as genuine specimens of his talents. Ackermann, the publisher in the Strand, was one of his most steady employers.

Careless and unthrifty throughout his life, he neglected to lay by any store against the loss of employment consequent upon age. He therefore died in poverty in 1827, aged seventy-one, at his lodgings in the Adelphi.

Bunbury and Gillray were contemporaries of Rowlandson. In the meantime, George Cruikshank had become eminent; a number of other artists were more or less popular—Joe Lisle, W. Heath, H. Heath, Dighton, "Paul Pry," ME Esquire, Hunt, Penny, R. Cruikshank, Jones, Theodore Lane, &c., fill up the space between Rowlandson and Robert Seymour.

The art of caricature at this period continued on a dead level, excepting only the works of George Cruikshank. Etching in the hands of H. Heath, whose audacity in attacking royal and noble personages was astounding, certainly bore a very free character with free etching; but designs at this time were mostly poor of invention and spiritless as etchings, their defects being covered up by aquatint shading and colouring by hand. The publishers were said to be S. Gans, Swing, McLean, McFat, and other assumed names.

Robert Seymour.

In etching, drawing on wood, and in pen-and-ink lithography, Robert Seymour, born in 1798, holds a conspicuous place. The son of a well-to-do pattern draughtsman, he bore the name of his mother only. After a sadly neglected education, he was taken into his father's office, where he was taught to draw very neatly in pencil and water-colours. The training his hand thus received enabled him to draw with clearness and decision on wood, and to paint miniature portraits. Like most juveniles in art, the grand and mysterious for a time held great sway in his aspirations. German "diablerie" and "Der Freischütz" being at that time in the height of popularity, Seymour's study led him to scenes in "Faust" and Weber's great opera. Several "bedevilled" pictures were the result of this paroxysm of mysterious art. For years these pictures were for sale at the Bazaar in Baker Street; their ultimate fate is not known.

The great success achieved by George Cruikshank in etching on copper stimulated Seymour to take up the etching-needle, and enter upon the mysteries of "biting in." The etchings he did first on copper were for a book on Christmas and its usages; but they are not favourable specimens of his power. The material was new to him, and the etching-needle he found difficult to manage; altogether, though the invention and composition were there, the entire effect of the designs was poor, thin, and feeble.

In drawing on wood Seymour was at his best. He for some time made political caricatures for the original *Figaro in London*, edited by Gilbert à Beckett; but as à Beckett was a bad paymaster, this engagement was not of long continuance, nor were the subjects equal to those of contemporary caricaturists—W. Heath and the Cruikshanks, especially George. He also drew numerous comic scenes for *Bell's Life in London*.

By Chapman and Hall Seymour was employed to illustrate some short tales, written principally by "Boz." These illustrations on wood are by far the best specimens of his talent. They were engraved by John Jackson himself; the drawings, therefore, lost not an atom of their funny spirit.

At this time lithography was comparatively new in England. Seymour entered upon it with much success.

Of his works in this new style of caricature examples are given, selected from "Seymour's Sketches," which consist of a hundred and eighty subjects; the fun here exhibited obtained for him great reputation.

These are drawn on stone with small flexible steel pens and lithographic ink, made by rubbing up sticks of lithographic chalk with water. The chalk is a composition of lamp-black, wax, tallow, soap, and shellac.

In this way the designs were made on a soft calcareous stone, imported from Germany.

Pen-and-ink drawing on stone differs from ordinary lithography only in the use of a pen instead of chalk. The treatment of the drawing and of the stone is the same, and is described in connection with the celebrated lithographic drawings by "HB." Drawings with the pen on stone resemble those in pen and ink on paper or card-board.

This mode of multiplying designs is an easy one, and in the hands of Seymour was very effective. His volume of "Sketches" contains a great number of highly humorous designs, principally relating to cockney sporting, and the fun exchanged between men of low rank in life.

But Seymour is principally remembered as having been the originator of a cockney sporting club, upon which Charles Dickens, then only known as "Boz," was engaged to write the letter-press. "Boz" named it the "Pickwick Club," and wrote with such prodigality of fun and so much originality, that he literally took the public by storm, and from that moment, to the time when the great novelist passed away from us, Dickens's name was famous throughout the whole civilised world.

Thus originated the celebrated "Pickwick Club." Of course the illustrations were by Seymour. In these his fund of humour was pre-eminent; but the etching, and "biting in" especially, failed in his hands, the more so as the hard nature of a steel-plate was opposed to freedom of touch such as copper readily permits. In the early part of "Pickwick," however, poor Seymour, cruelly ridiculed for his bad grammar and worse orthography by his former puffer and admirer, Gilbert à Beckett, and harassed by overwhelming work at starvation prices, became deranged in his mind, and committed suicide by shooting himself in the head, April 20th, 1836.

For downright fun, his exquisitely ridiculous hobbledehoys, his cockney boys, and their doings, are inimitable. These points of humour he picked up on the banks of the New River at Islington, the ponds about the Roman Camp, and the beautiful green lanes at Barnsbury, Canonbury, and Hornsey; nearly all of which have vanished before the remorseless giants, Steam and Brick-and-mortar!

The labours of George Cruikshank had impressed themselves upon the modern school of English graphic satire. Seymour, amongst other artists, studiously imitated him for a considerable time, gaining in this way power in execution; but having in himself a great fund of peculiar humour, after a time he chose his particular path in the droll scenes of cockneyism, and thus displayed originality of invention and style of design.

For Bell's Gallery of comicalities and various works, he made many humorous drawings; in fact, his rapidity and the extremely low price at which he worked, caused him to be engaged upon almost every cheap periodical then published.

His funny pictorial illustrations of "New Shakesperian Readings" was a decided hit, and proved very remunerative to the publisher. Shakespeare's text in this work received some astounding comments!

Seymour worked hard, and was extensively employed. For *Figaro* (the first), 1831—1836, he made three hundred designs.

For the *Comic Magazine* he drew a great number on wood. "Vagaries in Search of the Wild and Wonderful" had six etchings by him. For "The Book of Christmas," written by K. T. Hervey, he etched thirty-six plates; but they are very poor in effect, owing to his want of practice in etching.

So rapid in design was Seymour, that he frequently received a note naming a subject, and requesting the drawing by return of the messenger, which was done.

Upon a general average Seymour had but half-a-guinea for a design on wood.

The frontispiece to Seymour's volume of "Sketches," Group 40, is brimfull of fun, perfectly simple and natural, having no recondite allusion to puzzle the reader. A board, inscribed "Sketches by Seymour," has at its foot a pail marked "Pickle;" in this is a birch-rod. This announcement causes consternation amongst several personages whose heads are to be taken off and "pickle" administered to them. On one side a genuine cockney sportsman holds his head on his body, and "bolts" at once. On the other side a poaching angler moves off in dismay, for fear of his head going. A stout gentleman, with a brandy-bottle in his pocket, has, in his hurry to escape, slipped down, bemoaning his fate. A dandy, horrified, hides behind the board, as well as a skulking footpad. Three other questionable gentlemen hide themselves. As a comic introduction to Seymour's collection of satiric sketches nothing could be better or more appropriate than this very happy effort of the artist's invention.

On the left is an illustration of Patience. An enthusiastic angler, perched on some piles in the river, the weather cold and blowing, sits shivering in the hope of catching something to reward his suffering. Poor fellow! all he can catch is a cold! On the right of the frontispiece a tired-out angler goes to sleep on the banks of the Thames; while fast asleep the tide rises up to his knees, and in that helpless state a sneaking thief changes his good hat for a "shocking bad one," besides picking his pockets. A fish runs away with his hook. The coolness of the water suggests a dream that the unlucky angler has gone on a voyage of discovery to the North Pole, and has had his toes frozen!

What man or boy, given to "Waltonising," can look at these specimens of cockney "piscators" without sympathizing in their perils by land and water? Seymour, when at leisure, indulged in a little sport in the suburbs of London, particularly about Putney and Richmond. It is to these relaxations of labour we owe the

LITHOGRAPHY.

thoroughly original "Sketches by Seymour," who, while handling the rod, was far more intent upon catching points of humour presented by the enthusiastic cockneys who swarm, in fine weather, on the beautiful banks, and in the leafy nooks of the Thames.

Group 41 contains four selected subjects by Seymour; they are neatly and clearly etched after lithographic pen-and-ink sketches by him.

"Don't you be saucy, boys!" is the exclamation of an old gentleman, a patient disciple of Isaak Walton, preparing his hook, and seated comfortably on a bank of the New River. The comic appearance of the elderly gentleman is too much for the young dogs' forbearance, and they are evidently "chaffing him" to their hearts' content, much to the disgust of the said elderly gent. There is much fun in this design; and it is unquestionably one of those incidents of sporting which Seymour saw daily in his walks about Islington.

"Shoot away, Bill; never mind the old woman, she can't get over the wall to us!" This speech explains the subject of the sketch.

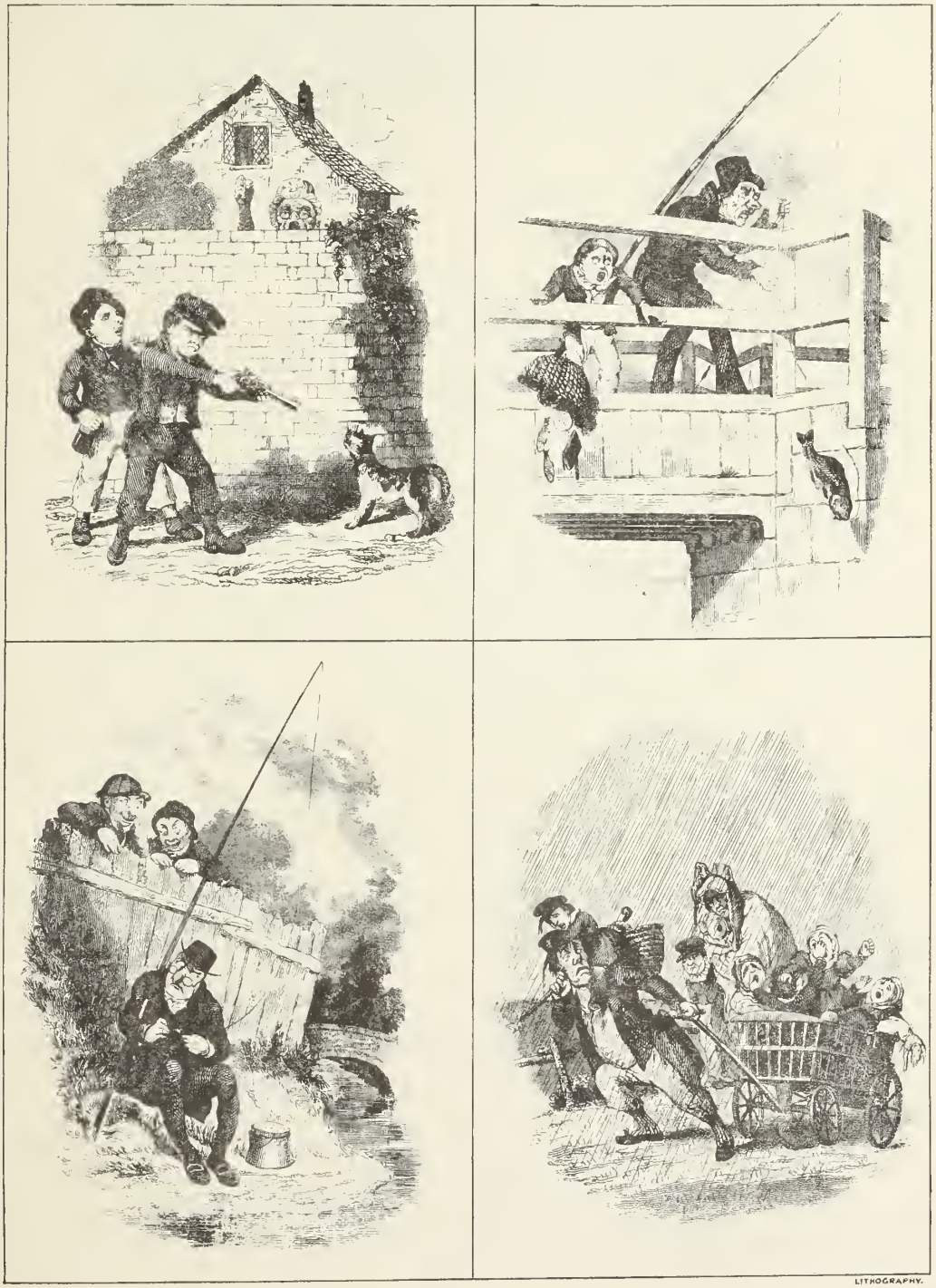
Two juveniles, prompted by the love of sporting, at that time prevalent amongst cockney boys living at Barnsbury fields and Islington, have secured an old horse-pistol and a pennyworth of gunpowder. Sallying out, intent upon sport, they are about "to bag" a tabby, the beloved property of an old lady, who, with a high wall in front of her, vainly, it may be supposed, exclaims furiously against the impending cat-slaughter.

"Gone!" How wretchedly significant is the face of the unlucky angler who, after playing a fine fish for a long time, finds its weight too much for his line, when, at the moment of landing it, the fish breaks away, to the horror of the little boy, who in his fright contrives to pitch the basket and the "small fry" already caught into the Thames!

"A day's pleasure!" Paterfamilias and Materfamilias, exulting in the possession of seven olive branches, have had a "day's pleasure!" Tired to death they are wending their way home through a pelting storm of rain, while the little dears are fighting and scratching as savagely as they can!

Here we have the cockney holiday, costume, and the child's waggon of "other days." This is one of the many humorous sketches made of cockney life by poor Seymour, at a time when the beautiful rural spots, green lanes, old trees, picturesque inns, houses, and ponds, in the famous old suburbs of Canonbury,

Hornsey, and Islington, attracted crowds of admiring male and female cockneys, boys and hobbledehoys of sporting proclivities. Seymour's talent was original, himself a genuine cockney, he took up the comic phases of cockney enjoyment untouched by any other humorist. His reputation as a graphic satirist rests on these productions. As a political caricaturist, his works were not remarkable for invention or for facile execution; nor did he produce designs of any size, comparable with the large and elaborate caricatures by Bunbury, Sayer, Gillray, Rowlandson, or George Cruikshank.



LITHOGRAPHY.

R. SEYMOUR.

FOLIO XVI.

CARICATURE FROM GEORGE CRUIKSHANK TO THE REVIVAL OF WOOD ENGRAVING.

George Cruikshank, born 1792.—His artistic career commenced with assisting his father.—Early Caricatures.—Strong Anti-Gallic feeling expressed by all English Caricaturists.—Bitterly satirizes the Prince Regent and the Old Tory Party.—Derrydown Triangle: Old Bags and the Doctor.—Queen's Matrimonial Ladder.—The Dandy of Sixty.—Political House that Jack built.—*Non mi Ricordo.*—Political Showman.—Slap at Slop.—His friend, William Hone, tried for Blasphemy and Sedition.—Abandons Political Caricature and produces numerous capital Etchings on Copper and Drawings on Wood.—"Points of Humour."—"Mornings at Bow Street."—"Sketches by Boz."—"Life in London."—"Life in Paris."—Etchings for "Oliver Twist," for "Jack Sheppard," "Tower of London" &c.—Apostle of Temperance.—Glyphography.—"The Bottle."—"The Triumph of Bacchus."—Presented to the National Gallery.—Colonel of a Temperance Corps of Volunteers.—Royal Pension.—Robert Cruikshank.—Percy Cruikshank.—Lithography invented by Sennefelder, 1795–1798.—Description of the Process.—Adopted by John Doyle, 1830.—Popularity of HB's Sketches.—Mysterious Artist!—Triumphant career of HB during Twenty Years.—Life-like Sketches, and an elegant Pictorial Record of Political History, from 1829 to 1842.

CHRONOLOGICAL order cannot be closely adhered to in a work of this kind, because the lives of artists lap, as it were, over each other.

Again, as short memoirs of the most eminent caricaturists are given, examples of their works are also introduced, these, though of various dates, are necessarily grouped together. A notable instance of this occurs in the case of our veteran artist, George Cruikshank, whose artistic life has already numbered over sixty years, during which time he has been contemporary with Gillray, Rowlandson, Seymour, Theodore Lane, John Doyle, R. Doyle, John Leech, and a host of living artists, engaged upon various comic works up to the present hour.

George Cruikshank.

In treating of caricature, whether executed with the etching-needle or by drawing on wood, there looms in every part of this

popular branch of art the figure of a giant. This is George Cruikshank, who began his career as an ingrained and light political caricaturist, but has ripened of late years into a modern Hogarth.

Isaac Cruikshank, his father, was himself a clever political caricaturist, commencing practice in 1794, and ending in 1810. He also drew figure subjects in water-colours, according to the taste of his time and the early state of the art. Specimens of his talent are now in the water-colour gallery at Kensington Museum. His two sons, Robert and George, the latter born 1792, assisted him in his work, and soon distinguished themselves as caricaturists and comic designers.

"George the Great," however, is the name we delight to honour. For more than sixty years this veteran in art has produced admirable works of humour, in number almost beyond calculation. "He might load a cart with his plates, copper and steel, and his block drawings," he said in reply to a question as to the number of his works. Not only quantity, but quality especially, will preserve the name of George Cruikshank in honour while any love of satire or humour exists in this or any civilised country.

In 1815 he etched some subjects on the Corn Laws, and carried on that anti-Gallic, or rather anti-Bonapartist spirit which Gillray before him, and caricaturists of even the present day have preserved.

"Boney Snuffed Out," a caricature representing Boney as a candle, his legs jammed into the candlestick. In great terror he sees a huge pair of snuffers seizing him, which well expresses the downfall of the Emperor, Napoleon I. The invention is clever and the etching well done. The subject is marked G. C., 1814.

Political and social subjects, the royal family and the court, with the absurdities of fashion, afforded him plenty of employment. "Dandies and Dandizettes" were unmercifully lashed by him. So was the rage for "velocipede riding," the precursor of the present "bicycle" infatuation.

In designing caricatures of this kind, and producing humorous illustrations to various books, he occupied himself for some years, occasionally indulging in hints of a free sort, at that time considered as necessary to satire.

The conduct of the Prince Regent, afterwards George IV., to his wife Caroline, gave great public offence, and exposed him to satirical attacks and to biting caricatures. When he ascended the

A Prime Crutch. 1821.

The Great Boots!!

Old Bags. 1821.

1821.

The Doctor.

A Slap at Slop. 1822.

Dirkpatrick. 1821.
Derry down Triangle.

WOOD-ENGRAVING.

CARICATURES ON GEORGE IV. AND HIS MINISTERS.

throne, as George IV., and proceeded to bring his injured Queen to trial, the public indignation knew no bounds; the wretched Italians brought over as witnesses against her Majesty were obliged to be guarded day and night from the London mob, and kept close in a ship moored in the middle of the Thames.

Besides this, various State trials for treason, and numerous tyrannical acts of the Government, kept the public mind in a state of ferment. William Hone, a clever squib-writer and bookseller on Ludgate Hill, produced some satirical pamphlets, and engaged George Cruikshank to make the designs for them. "The Political House that Jack Built;" "The Queen's Matrimonial Ladder, 1820;" "Non mi ricordo, 1820;" "The Political Showman, 1821;" "Slap at Slop;" all exactly met the public feeling, sold as fast as the press could throw off copies, and, owing to the audacity and drollery of George Cruikshank, obtained him great celebrity and established his reputation as the most eminent caricaturist of the day. The King's extravagance, his vanity, love of dress, display of wretched taste at the Pavilion at Brighton, and his general selfish conduct, rendered him a constant butt for the shafts of wits and of caricaturists.

Group 42 gives six examples of these political squibs, and are taken from a pamphlet published by William Hone, and called "The Political Showman." "A Prime Crutch," is a caricature of Lord Liverpool; he is represented as a broken crutch rising from the infirmary at Westminster, indicating his weak administration. He had rendered himself odious to the people by a Bill of Degradation and Divorce against Queen Caroline, date 1821.

The grotesque design called "Bags" gives a likeness of the Lord Chancellor, Eldon; his wig is composed of two bags of money, and his body of the bag which contains the Great Seal of England. He figures here from being one of the ministers and advisers of his sacred Majesty!

"The Doctor" is a joke upon the medical parentage of Lord Sidmouth. His portrait is caricatured, of course, and his hair is dressed with a doctor's label, inscribed, "When taken to be well shaken!" a physic-bottle does duty for a body. Lord Sidmouth was also one of his Majesty's advisers. The design is called "a Dejection." The animated dagger is named "Dirkpatrick," and represents the ill-fated Lord Castlereagh; the shamrock indicates Ireland, in which country his name was abhorred; the cat-o'-nine tails he wields indicates him to be an advocate for flogging in the army, while the dagger, dripping with blood, represents him as the instrument by which cruel

wounds were inflicted on England. "Derry-down Triangle, old Bags and the Doctor," was a line in the public mouth at this time, by which the three odious ministers, Lords Castlereagh, Eldon, and Sidmouth, were designated.

The King devoted much time and study to the jack-boots and equipments of his expensive regiment of Guards, and thus drew upon himself the ridicule of the public. George Cruikshank now caricatured the King as a pampered, fat dandy, laced up in a military coat, wearing jack-boots and an exquisitely-curled wig. He was called "The Dandy of Sixty."

> "The Dandy of Sixty, who bows with a grace,
> And has taste in—wigs, collars, cuirasses, and lace!"

This caricature had an enormous sale. The King was greatly offended by it, and the court toadies were utterly disgusted. Lord Castlereagh, supposing himself to be personally unknown to Hone, was mean enough to try to entrap him into an admission that this caricature was meant to ridicule the King. Calling at Hone's shop, and examining one of these prints, my lord said to Hone, "Who is this?" "I don't know," was the reply, upon which his lordship said, "Why, this is the King!" A copy or two were purchased, and my lord left the shop. The instant he had left, Hone wafered a copy up in the window of his shop, inscribed thus: "Lord Castlereagh says this is the King!" Crowd after crowd came to the shop to see and to enjoy the fun.

From this time a mere pair of military boots, with or without a figure, drawn by George Cruikshank, was certain to provoke a roar of laughter from the crowds attracted to Hone's shop-window. An example of this is given in Group 42, in which a pair of boots is running away from the brilliant light shed by the printing-press. The title is "The Great Boots!" date 1822. Beneath is another pair of "Great Boots," emptied, with the crown and other rubbish, from a slop-pail. This is from a pamphlet, also published by Hone, in 1822, called a "Slap at Slop."

A Mr. Murray was the principal of a Society got up by the Tory party for the express purpose of gagging the press, and punishing caricaturists as libellers. Murray was called "Doctor Slop," and his precious "Society," the "Slop-pail"—hence, the present caricature.

Though the "Bill of Pains and Penalties" against the poor Queen was abandoned, it gave a death-blow to any little popularity George IV. enjoyed. Her death and funeral were disgraceful to the King and his ministers. Proceedings of this kind

laid them all open to savage attacks by satirists and caricaturists, whom the "Slop-pail Society" in vain tried to muzzle.

George Cruikshank's caricatures now attained such vast popularity, that Hone is said to have realised £10,000 profit on the sale of the pamphlets containing them; of this sum very little found its way into the artist's pocket. This work ended George Cruikshank's engagement with Hone.

Soon after this, Hone, against the advice of Cruikshank, rashly embarked in a series of parodies on the Church-service and portions of Holy Scripture, by which he alienated his political friends, and incurred a trial at the Old Bailey sessions, on a charge of blasphemy. With some difficulty, he was acquitted, because the jury saw clearly that political persecution was the object of the indictment, rather than a desire to protect religion.

In the centre of Group 42 is a portrait of George Cruikshank, sketched by D. Maclise, R.A., in 1833, selected from a gallery of distinguished men, published in *Frazer's Magazine.*

The great popularity enjoyed by Cruikshank, procured for him many wealthy and influential friends, who induced him to abandon personal or political caricature, adhere to works of humour, and to make drawings for folios. From this time, therefore, he bade adieu to caricature, and employed his facile pencil in illustrating books. In a large miscellaneous collection of caricatures in the Library of the British Museum, we find that George Cruikshank's name appears to several in 1808, probably done while a pupil with his father; but his caricature of "Boney snuffed out," dated 1814, having first excited public attention, is by some writers considered as his earliest effort. Many of these early designs, though free, have the lines "bitten" so deep that they have a thick, heavy appearance; possibly owing to the hurry in which caricatures are dashed off, to meet the public opinion on any recent event.

Cruikshank, like Gillray and Rowlandson, assisted with his talents, the birth of many caricatures by amateurs—amongst them, best known, were Captain Heel, Woodward, and Dalrymple; for the latter, he drew some subjects on stone; these, however, are not favourable examples of his powers.

He certainly bore very hard upon his Royal Highness the Regent, and "Old Snuffy," the familiar name for Queen Charlotte; also on the principal personages at the Court. Dr. Jenner and vaccination he also ridiculed. Gas-lighting, velocipedes, fashions, dandies and dandizettes, and Frenchmen, also came in for their share of George's pictorial wit. The *Meteor*, *Town Talk*, the

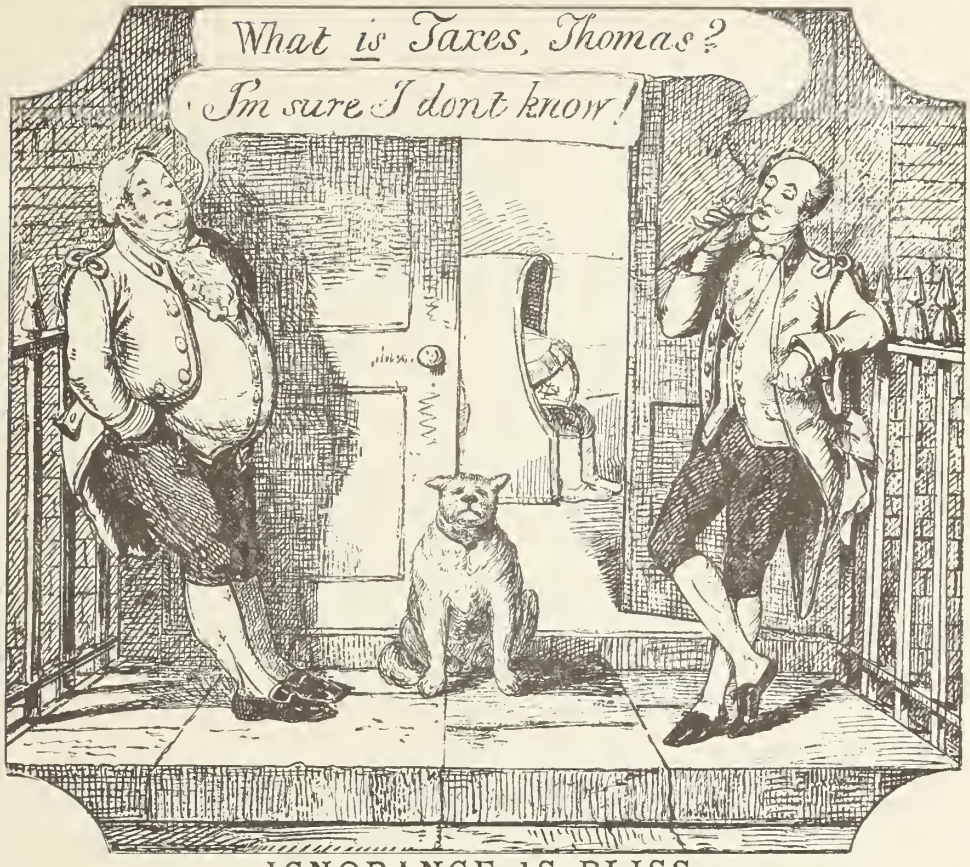
Scourge, and the *Satirist*, all are satirical works which benefited by his comic political designs.

Cruikshank's great talents secured him numerous friends in good position and of influence in society; by these the genuine humour and facile etching of subjects apart from personal caricature were highly appreciated. Drawings by him were purchased with avidity, and publishers gladly availed themselves of his talent. Of these, "Points of Humour," "Mornings at Bow Street," "Life in London," "Life in Paris," and numerous pure etchings by him were published with great success. Illustrations to Roscoe's edition of English novelists, to Scott's novels, the "Comic Almanacks," and such works, engaged him until Charles Dickens and Harrison Ainsworth rose into notice as novelists.

Engaged upon "Sketches by Boz," this set was followed by his excellent designs for the famous "Oliver Twist," by his great work "The Bottle," and by his beautiful etchings on steel to "Jack Sheppard," "The Tower of London," and "Herne the Hunter"—novels by Mr. Harrison Ainsworth. His etchings to "Jack Sheppard" are of far more artistic value than the book itself deserves; but he did his utmost for the author, and for an ungrateful publisher. In the scenes depicted in "Jack Sheppard," Cruikshank identifies himself with Hogarth and his times, studying carefully every detail which would add to the interest or verisimilitude of the proposed scene. The invention, composition, drawing, characters, light and shade, are so many designs or studies for Hogarthian pictures, while the etching is really so exquisite as to entitle them to a first position in a collection of etchings by artists who are not professional engravers. The illustrations to "Jack Sheppard" are amongst the finest of Cruikshank's works.

Perhaps no work so unpretending, yet satirical, ever met with greater success than Cruikshank's etching, entitled, "Ignorance is Bliss," Group 43. Here a full-blown "Jeames" airs his livery and his exquisite person at the door of his master's mansion. Picking his teeth, he languidly asks a fellow-parasite opposite, "What *is* taxes, Thomas?" who replies with the most sublime indifference, "I'm sure I don't know." The fat dog, the mountain of mummy asleep in the hall chair, help to show the happy state of existence enjoyed by these brethren of the plush, who become bloated at their master's expense.

Of the merely humorous vein, a good example of fun and free etching is given in the illustration for August, selected for the "Comic Almanack." "*Sic omnes!*" presents us with the deck of a Boulogne steamer, and the various afflicted passengers, in



IGNORANCE IS BLISS.

AUGUST. —— "Sic Omnes."

G. CRUIKSHANK.

a stiff breeze and chopping sea, so often met with in crossing the Channel. The woe-begone Frenchman is at once an object of pity and of laughter. It is a grand specimen of fun and national anti-Gallic feeling; nor is the distressed Paterfamilias, loaded with his olive-branches, one of the least mirth-moving figures on board. Every one on deck has a marked and distinct character, and the entire scene is so truly represented, as almost to revive too vividly certain passages in the experience of cockney tourists.

Of his great serial work, "The Bottle," in twelve sheets, the immense popularity it obtained is perhaps its best commendation. From the "Gin Lane" of Hogarth to the present hour, drunkenness has been the curse of the working classes, not that this vice is banished from the upper ranks of life, but the refinement attendant on education, travel, and general information, has wonderfully altered the after-dinner indulgence in wine, so much so that inebriation is an exception where it was formerly a rule.

"The Bottle," by Cruikshank, does not harrow up the feelings by incidents revolting to humanity, such as in the sledge-hammer production of Hogarth, entitled "Gin Lane;" but Cruikshank, in this series, appeals to the better feelings of the working classes, and by a happy scene in a happy home, shows how the "gin-bottle"—a destroying fiend—is introduced, blasting the happiness, industry, health, prosperity, and prospects of a hitherto happy family. Anything in art better calculated to check this consuming vice cannot be conceived. But while the progress of general education is but slow, the homes of the poor mere horrible dens, full of bad smells and disease, while demagogues inculcate "strikes," and consequent poverty, it is much to be feared that the stimulus of ardent spirits will be ever resorted to.

No man, favourably placed as to home, employment, health, and fresh air, with an amiable wife and good children, could fail to turn over the series of illustrations in Cruikshank's "Bottle" without pausing before he commenced the downward path to destitution, misery, and crime so ably delineated by our great satirist. Group 44.

Two out of the designs are given, and pity it is that space will not admit of more. The series consists of twelve designs, in which, like Hogarth, Cruikshank traces, as in the acts of a domestic tragedy, the sad, the miserable career of a working man, his wife, and son, and daughter. The wife is murdered by "the Bottle;" the husband becomes a madman; his son, a thief; and his daughter ends a short life of vice by leaping from London Bridge into the black river beneath.

The first of these celebrated designs represents a happy home, with an industrious wife. The owner of this is a respectable working man, honest and temperate, proud of his home, his wife, his daughter, and his son. Contentment and happiness appear in every detail so ingeniously introduced by the artist. In an evil hour, the "goose clubs" of gin shops induce the husband to subscribe for a tough bird and a "bottle of gin."

As the tiger is said to desire more human blood after the first taste, so the accursed spirit, Gin, after the exhaustion of the first bottle, causes the husband to buy more. The wife at first objects; but, after a time, one glass is followed by another, till a love of liquor seizes this unfortunate family, and works its downfall.

The selection shows the introduction of the fiend, in "The Bottle," to a happy home. Drunkenness induces idleness, idleness brings on poverty, the home is broken up, the goods seized for rent, and the former happy family are now drunken outcasts. Mutual recrimination ensues, a fierce quarrel takes place, and, in a fit of drunken fury, the husband strikes down his wife with "the Bottle." The design selected gives this terrific scene with great power.

To say that this series of designs enjoys a deserved and vast popularity, is only to speak of a fact known to every one. Lectures, dissolving views, and dramas, have carried this great moral lesson into every household in the United Kingdom. But, independent of the good intended to be effected by "The Bottle," the series possesses an interest to the amateur of art that is little, if at all, known, it being executed in a style of art now abandoned, called "glyphography."

This process consists in covering a smooth, hard, steel plate with a white varnish, which will allow of being drawn on without chipping, or detaching itself from the plate. The design is to be etched through this varnish, down to the steel plate; for the narrow lines a sharp point is used, for the broad lines a broad point. A metal cast is then taken, by which the etched lines are obtained in relief, when, by judicious management, an impression can be taken at the usual type-press.

In Cruikshank's practice, all the modes of producing prints, excepting lithography and its branches, have been employed:—first, pure etching on copper; next, the re-introduction of wood-engraving; then, etching on steel; and, lastly, the process just described, "glyphography." At the present time, early in 1874, Cruikshank is republishing his best series of comic etchings, and availing himself of modern chemical science applied to art.

GROUP 44.

The Bottle. *Page 150*

GLYPHOGRAPHY

G. CRUIKSHANK.

WEDNESDAY.] THE HORNET. [DEC. 6TH, 1871.

THE VENERABLE GEORGE.

He painted in oils the virtues of Water.

LITHOGRAPH & WOOD-ENGRAVING.

G. CRUIKSHANK.

His etchings on copper are now, by an ingenious employment of electric agency, rendered hard by a fine deposit of steel over the entire surface and lines of the original etching. By this process large numbers of impressions can be yielded by the plates. Of each of these styles used by our great artist specimens are given in these pages.

Cruikshank has deservedly obtained a high place in public estimation, not for his talents merely, but for his steady and determined advocacy of the "temperance" movement, and for his public zeal in raising a corps of "Temperance" volunteers, of which he was appointed colonel.

For many years he has become the apostle of temperance, and to assist so excellent a cause he has painted in oil a large gallery picture, called by him "The Worship of Bacchus." In this elaborate work the entire customs of drinking, whether wine or ardent spirits, are satirised, and we owe to Cruikshank's close observation the exposure of this extraordinary fact, that no event, social or political, can take place without being too frequently "drowned in the bowl." Numerous friends have purchased this celebrated work and presented it to the National Gallery, where it is most unquestionably doing "the state much service," and is one of the most popular and most admired works of art.

We see by this our great humorist is not only an accomplished designer and etcher, but that he has also earned a well-deserved reputation as a painter in oil.

Our brief notice of this great artist cannot be better concluded than by giving a grotesque figure, but a good likeness, of our old friend at the present time. It is one of the series of lithographic portraits published in the *Hornet*, December 6th, 1871, and contrasts well with the youthful one in Group 42. Above and below are specimens of Cruikshank's talent in drawing on wood, also of his advocacy of temperance. They are illustrations selected from his own satirical pamphlet, called the "House that Jack Built"—the house being a temple of worship for wine, spirits, and beer. This little work was published and sold at one penny per copy. The object is to place before the public the effects of drinking, the interests which maintain this evil habit, and the apathy of the clergy, the magistrates, and law-makers in both Houses of Parliament. Group 45.

In one of these wood-cuts the favourite pastime of wife-beating is set forth. In the other we have a truly Cruikshankian group of "Brewers so Jolly" and "Distillers so Grand," who keep up the "House that Jack Built."

As a mark of royal favour, Cruikshank has also been placed by Mr. Gladstone on her Majesty's pension list.

Mr. George Cruikshank is now over eighty years of age, and enjoys good health. Long may it continue! and long may he remain with us! To him belongs the great merit of being the foremost artist to banish coarseness from comic art and caricature, and when we add to this his exertions in banishing drunken customs, it must be admitted that he has lived a life of usefulness to his fellow mortals.

Robert Cruikshank, his brother, was three years older than George. Educated in their father's studio, both brothers acquired a similarity of style, in execution, in drawing, and in invention. He studied portrait painting for some time, but much of his early life was passed at sea. Comic art, in which his brother George was becoming eminent, held out allurements to him, and he again took up the etching-needle. Drawing on wood and etching on copper proved in his hands very successful, and for a time Robert Cruikshank lived in good style.

In externals, such as touch, drawing, and other particulars, the works of one Cruikshank were easily mistaken for the other, and Robert's were by the general public accepted as those of George, especially in book illustrations; but to the art-student, the character, variety, superior mode of touching-in the features, the careful and skilful drawing found in George Cruikshank's works mark their superiority over his brother's; added to which, there is a concentration of thought not met with in the works of other comic artists of their time.

Robert Cruikshank fell into poverty in his latter days, and died a few years ago.

His son, Percy Cruikshank, has much of the humour and talent of his father and uncle. Engaged upon *Judy* and other periodicals, he has shown much comic talent, with neat execution, and bids fair to support the family reputation for graphic satire.

From the early days of caricature in the sixteenth century, the etching-needle in the hands of Callôt, Della Bella, De Hooghe, Hollar, and his pupils; of Hogarth, P. Sandby, and Grignion; then of Syer, George Darley, J. T. Smith, and numerous other etchers of more or less merit, was sufficient for the wants of the public. But when James Gillray commenced his triumphant career, to his bold and vigorous etching on copper-plates of a large size, he added frequently a style of shading known as aquatint. In numerous instances these prints were worked up to a full effect by the aid of hand-colouring. A combination like this was sure to attract public attention, and greatly increase the sale of caricatures,

to an extent hitherto unknown; it took the public by surprise, was most favourably received, and established caricature as one of England's popular institutions.

From that time, like the staff of life, bread, caricature has become a daily provision necessary to the masses, now more or less educated by the diffusion of political and general knowledge. A change, however, was wrought upon the mode of executing caricature by the introduction of wood engraving, but more especially by the invention of lithography.

The discovery of the important art of lithography is due to Sennefelder, in 1795, an actor at the Theatre Royal, Munich, who by accident scribbled out his washing bill on a piece of stone lying handy to him. This being done with a piece of black, greasy chalk, he found, to his great surprise, that it gave an impression on damped paper, to which accident also had applied pressure. The invention soon spread over Germany, and was then introduced into France and England.

Thus arose this important branch of the fine arts called lithography. It made way but slowly in England, and its successful application to political caricature did not take place until 1830, although, as already mentioned, Gillray had tried it.

By this process, now brought to perfection, the artist's own design, his identical touch, can be multiplied by thousands under the lithographic press. Absolute freedom of touch and real chalk drawings are thus obtained; and for rough work—such as some caricatures—very little practice is required by any one who can draw.

Lithography, as its name indicates, is a drawing made on stone, which should be of a calcareous kind, and highly absorbent of liquids. The best is brought from the banks of the Danube, in Bavaria. The stone being ground flat and polished, is then ready for the artist's design. For this a peculiar chalk is prepared of tallow, wax, soap, shellac, and lamp-black. The design being made with this black chalk, the preparation for printing commences by washing the surface of the stone with a weak solution of nitric acid; after this gum-water is passed over it, and then removed. On wetting the design and the stone, an ink-roller, properly charged, will deposit by chemical affinity black ink where the greasy lines of the drawing appear; but by reason of the absorption of water in the other parts of the stone, the ink-roller will not there leave any ink, because of the antipathy between water and grease. The stone thus prepared only requires to have damp paper laid over it, and to be passed through a rolling-press to yield as many impressions as may be required.

Messrs. Hullmandel and Co., Gavarni, Carbonier, and Lane, A.R.A., Louis Haghe, T. Boys, and numerous landscape artists, have all, in various degrees, improved and practised the beautiful art of lithography.

(HB). J. Doyle.

In 1830, Mr. John Doyle, a miniature painter of considerable reputation, took up the art of lithography, and having touched in with great delicacy some portraits on the prepared stone, was induced to continue his practice. Possessing also a talent for satiric design, he essayed some subjects of this kind on stone, so successfully that, by the advice of Mr. Maclean, the Haymarket publisher, he was prevailed on to prepare some for publication, under the signature of "HB" The novelty of the lithographic art thus applied, and the talent Doyle exhibited in truthful likeness, having no caricature exaggeration, produced a great sensation amongst amateurs of graphic satire. As these satirical designs—called, rather improperly, caricatures—appeared, great anxiety was expressed to know who "HB" was. Mr. Maclean, however, estimated mystery at its full value, and having in his mind the interest caused by the unknown author of "Waverley," of "Junius," to which must be added the historical puzzle of the celebrated "Man with the Iron Mask," he wisely resolved to nurse this new mystery. Not only did he and Doyle preserve a perfect and mysterious silence as to who "HB" was, but the drawings were called for in a mysterious hackney-coach, mysteriously deposited in a mysterious lithographic printing-office, and as mysteriously printed, and mysteriously stored until the right day for publication.

Then came a host of inquiries. Who was "HB"? Where did he live? What did he do? and such questions. Was "HB" Baily, Briggs, Bone? Was he Henry Brougham? Was he a bishop? Was he a cabinet minister? Was he high up in the public service? Did he hold a commission in the Guards? Who *could* he be? In fact he was guessed to be everything that time proved he was not!

The advent of "HB" to the world of political graphic satire produced quite a new epoch in caricature, not only in style, method of execution, invention, but by a certain elegance or gentlemanly feeling infused into his caricatures. Previous to the appearance of "HB's" works, political or social caricature was for the most part in what Thackeray calls "the slashing style."

LITHOGRAPHY.

HB. J. DOYLE.

"HB," like Charles Dickens, in consonance with an increased refinement of the public taste, proved that wit and humour could be indulged in without profanity or coarse allusion. Wit and apt design abound in "HB's" works; there is scarcely one which could not be placed before the victim himself, so devoid are they of scurrility or venomous feeling. This is more than can be said of the works of previous caricaturists.

In due time the mystery of "HB" was solved. The initials of the artist, John Doyle, doubled, became the celebrated signature, $\frac{JD}{JD}$.

At first the designs of "HB" were drawn on stone simply, having a white background—such as our illustration of Lord John Russell being decoyed by Daniel O'Connell, on Group 46. Lord John, as Little Red Riding-hood, appears here simple enough for anything, and likely to be cajoled by the "Big Beggarman," Daniel O'Connell, the "Liberator," as he was styled. Lord John had said some civil things in his place in the Commons, in consequence of which O'Connell paid him some compliments, alleged to be about as sincere and disinterested as those of the wolf in the nursery tale. O'Connell's face, hat, and cloak are hit off to perfection by "HB"; his doubled-faced speeches are well ridiculed by the appearance of the wolf's muzzle behind his own head.

After a time, and with greater practice, Doyle had a buff, or warm neutral tint, printed on the designs, the high lights being removed by acid, so as to closely resemble a chalk drawing on tinted paper, the lights being touched in with solid white. Of the latter style is the caricature entitled the "New Christo-Judæan Creed," dedicated to Young England. This records the assumption of power by the Right Hon. Benjamin Disraeli, who, by a hint derived from Dean Swift's "Tale of a Tub," is, like Peter, crowned with a tiara of three old hats, while our old friend, John Bull, born of the wit of Dr. Arbuthnott, is on his knees, kissing the great toe of the Jewish minister!

This is a clever design, well invented, and executed with skill, the likeness to the Right Honourable gentleman being excellent. A tint stone is used here, giving a delicate warm grey to the design.

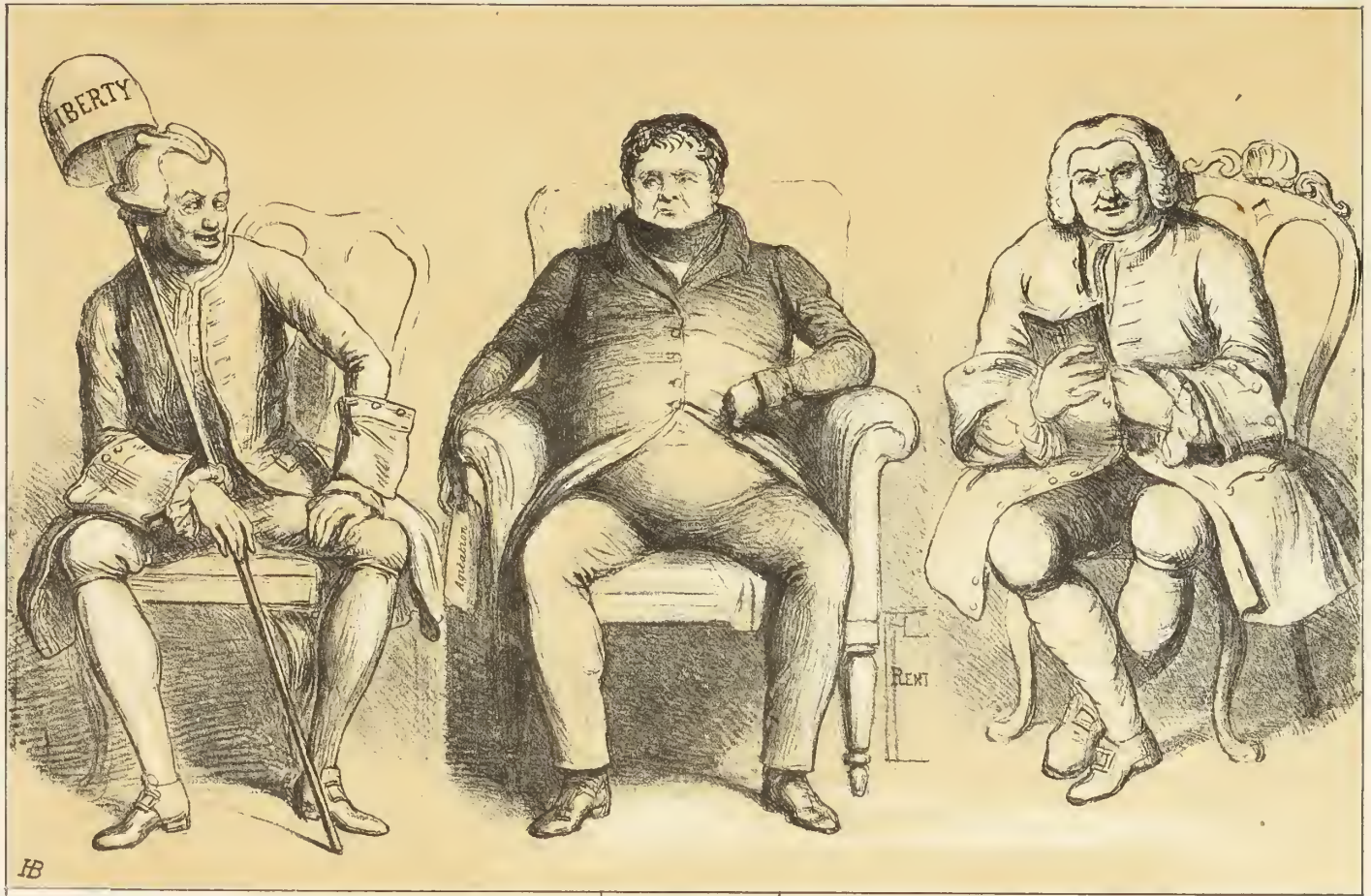
For twenty years these elegant satiric designs had a wonderful success, and were eagerly bought up. At peace with the world, the Reform Bill passed, taxation alleviated, the respectable reign of William IV. and his amiable consort, Queen Adelaide, succeeded by that of our present admirable Queen Victoria, produced public quiet. The great strides taken in education, popular

literature, aids to popular science, and evident sympathy in the upper classes with the mass of the people, politics were no longer kept at "boiling point," but fell by degrees to "temperate," and to this state of public feeling the greater part of "HB's" numerous designs were addressed. In the turbulent state of public feeling under George III., with the American rebellion, and the war with Napoleon, "HB's" works would not have been sufficiently "slashing;" for in this respect they are not comparable to the powerful drawing, daring invention, and savage determination evinced in Gillray's caricatures. But in the comparatively serene political atmosphere under our excellent Queen, the elegancies and the charm of drawing shown by "HB" were in harmony with his time. The heads introduced are excellent, he being a very clever miniature painter; but in figure-drawing he is uncertain, for want of academic training. Sometimes, indeed, perhaps aided by a furtive sketch made in the Lords' or Commons' House, he is quite successful in delineating the favourite attitude, peculiarity of dress, or other matters remarkable in the individual.

In composition "HB" was timid, contenting himself with as few figures as possible, just sufficient to tell his story. He avoids elaboration, complexity of tints, and depth of effect, keeping his backgrounds simple, and the entire design light and grey. But a thorough artist-like feeling guides him in drawing the heads of the persons introduced in his designs; and in many instances it is quite marvellous how a few indistinct touches, all in the right place, give a vivid idea of the person intended. One of the greatest defects in these celebrated drawings is the feebleness of attitude of the noble lords or honourable gentlemen introduced. To balance a figure firmly, requires a union of science with practice in drawing, and of this study Doyle had not had enough, if even any at all; consequently, in this respect he falls far behind Hogarth, Gillray, Bunbury, Rowlandson, or the Cruikshanks.

Of all the members of the Lower House satirized by "HB," Daniel O'Connell, the "Big Beggarman," and his party came in for the largest share of the lash, though lightly applied; but then we know that a rollicking, big "Irish boy," like him, good-natured and brim-full of fun, far from nice in his choice and application of epithets to others, and being withal about the best-abused man of his day, would not allow such genteel attacks as those of "HB" to lie heavy on his mind or conscience.

O'Connell and Irish wrongs were eternally occupying the



JOHN WILKES.	SOMETHING BETWEEN.	LORD LOVAT.

LITHOGRAPHY

B J. DOYLE.

attention of the House of Commons, and were dragged in by hook or by crook. No doubt honourable members felt considerably bored by this; therefore, not unfrequently they transgressed the limits of Pickwickian debate. But the unhappy delinquent who provoked a dressing from O'Connell writhed under it; for Dan was a great master of vituperation.

On Group 47 are three figures by "HB," entitled "Something between the Two":—

JOHN WILKES | DAN. O'CONNELL | LORD LOVAT.

In this design there is plenty of satire, but no caricature. By a verbal as well as a pictorial pun, Daniel O'Connell, drawn to the life, is sitting between the noisy demagogue, John Wilkes, the curse of poor George III.'s life, and that trebly dyed traitor, Simon Fraser, Lord Lovat. Both these worthies are from etchings by Hogarth; but how far the "agitator" Dan resembles the squinting, debauched, liberty-bawling Wilkes, or the licentious traitor, Lovat, must be decided according to the political bias of the judge. It is worthy of remark, however, that while Ireland was controlled and represented by O'Connell, there was no trouble from Fenianism, nor were murders so frequent or so atrocious as they are now, when our Houses of Legislature have granted to Ireland nearly everything desired by Irishmen, except the Repeal of the Union.

Space in the present work precludes the possibility of giving more examples of "HB's" works; enough has been done to show his style of caricature and the effect he produced on this art. His "Sketches," as they are called, range from 1829 to December 31, 1842; consequently they include many periods of political excitement. They vary in execution; the early designs were simply drawn on stone; but a tint was soon adopted, of various delicate colours, with the white paper used as lights. Some have yellow borders. To please some of "HB's" admirers, hand-colouring was employed; but it was gaudy in effect, and deteriorated the artist-like qualities of the drawing.

The works of "HB" have a really great value, for they preserve to future generations the most truthful delineations of men of his day—a praise which cannot be accorded to any other graphic satirist, ancient or modern.

In number, these graphic records amount to 917, and are collected in nine folio volumes, accompanied with descriptive letterpress. The property has been purchased by Mr. G. Routledge. These nine folio volumes may be examined without any

fear of offending the delicacy of the most fastidious critic, any more than would the delightful pages of our lamented "inimitable Boz."

After a brilliant success, extending over a period of twenty years, Doyle, "HB.," retired from the field of political caricature, it is hoped on a fortune equal in value to the great reputation he had achieved, and the money his works had brought to his publisher.

As a means of political caricature, etching, once so popular in the hands of Hogarth, Gillray, Rowlandson, the Cruikshanks, and others, was now generally disused, being superseded by the truth and fascination of lithography. Etching, however, still kept its ground for book illustrations, and good examples are to be found in various periodicals where the designs were etched by G. Cruikshank, H. K. Browne (Phiz), Onwyhn, Thackeray, Lover, and R. W. Buss.

FOLIO XVII.

FROM THE REVIVAL OF WOOD-ENGRAVING TO THE PRESENT TIME, 1874.

Party Questions Quieted.—Serenity of the Political Atmosphere.—Progress of Wood-Engraving under W. Harvey, John Jackson, Orrin Smith, Samuel Williams.—"Society for the Diffusion of Useful Knowledge."—Cheap and Good Literature.—*Penny Magazine* and similar Periodicals, Published by Charles Knight and John Parker.—Club of Wits and Artists originate *Punch*.—Rapid Progress in Caricature and Wood-Engraving.—Thomas Hood.—His Rhymes and his Drawings.—Death in 1845.—*Figaro* (the first).—*The Wag*.—*Punchinello*, 1832.—*Asmodeus in London*.—*The Devil in London*, 1832.—*The Penny Trumpet*.—*The Schoolmaster at Home*, 1832.—*The Whig-Dresser*.—*Paul Pry*.—*Peeping Tom*.—Imitators of *Punch*.—*The Squib*.—*Puck*.—*Chat*.—*Man in the Moon*.—*Diogenes*.—*Punchinello* (the second).—*Judy* (the first).—*Town Talk*.—*London*.—*The Puppet Show*.—*Will-o'-the-Wisp*.—*Tomahawk*.—*Judy* (the second).—*Figaro* (the second).—*Hornet*.—*Junius*.—*Vanity Fair*.

THE great questions of Free Trade, the Corn Laws, Catholic Emancipation, and Reform in Parliament, being settled, the death of the great agitator, O'Connell, with the then comparative quiet in Ireland, doubtless induced some apathy in the public mind towards caricature. At the same time cheap and excellent literature, a cheap daily press, and general advance in political and social information, inclined the public to regard a shilling, or two shillings, for a coloured copy as a high price for a single caricature. To this feeling the appearance of *Punch* contributed.

The withdrawal of "HB" from the field of caricature gave scope to the rising wood-engravers of that time to engrave caricatures drawn on wood. Thomas Bewick, the eminent wood-engraver of Newcastle-upon-Tyne, was the founder of a school of men very clever in that art.

William Harvey—a pupil of Bewick, and of Haydon the painter—acquired a great reputation as a skilful engraver, but a greater one as a draughtsman on wood. His rapid invention, elegant fancy, and his delicate touch, brought him constant

employment in book illustration. These beautiful designs were principally engraved by John Jackson, one of the Bewick school.

In Harvey, Jackson, Orrin Smith, Samuel Williams, Swain, and their pupils, a powerful staff of art lay ready for employment by an association of liberal noblemen and gentlemen, known as "The Society for the Diffusion of Useful Knowledge."

The eminent and excellent Charles Knight was appointed publisher to this Society. There issued from their press works of a high character, and at a cheap rate, fully illustrated by wood-engravings. Rival works were also published by Parker of the Strand.

The legislature had removed some of the taxes upon knowledge, and thus was brought about a new era in popular literature. "The Penny Cyclopædia," "Pictorial History of England," *Penny Magazine*, *Saturday Magazine*, and other popular books, created a body of authors, artists, and engravers ready for action.

A club of wits and popular authors determined upon issuing a satirical periodical which should engage the best caricaturists and wood-engravers of the day. This periodical is *Punch*—the witty, the inimitable!

In *Punch*, though diametrically opposite in teaching to that of the horrible wife-beating, murderous old puppet, the public found wit, fun, and philosophy combined—in fact, the essence of a club or society of genuine English wits who contributed to this unique work. Artists, too, no less than John Leech, Tenniel, Thackeray, Hine, A. Crowquill, Kenny Meadows, and others, made drawings on wood, which were entrusted to the most eminent wood-engravers of the time, thus creating another new epoch in political satire or in the lighter class of caricature. The combination of talented writers and artists upon a weekly periodical at the unprecedented price of threepence, no doubt dealt a death-blow to the clever but dear productions of "HB" and the etchers of that day. From this time all separate caricatures, whether etched or drawn in lithography, and sold at a high price, vanish from the shop-windows, and dear old *Punch* becomes the public rage.

For a considerable period *Diogenes*, a clever publication at a penny each number, proved a respectable rival of *Punch*. This work was supported by Watts Phillips, McConnell, Bennett, and other artists of ability. Mr. Watts Phillips is not only a clever writer, but also a capital caricaturist; moreover, he is the only pupil of a great master, George Cruikshank. As a dramatist, Mr. Phillips has met with great success. *Diogenes*, however, after a career of several years, unfortunately for the public, gave up the ghost.

It has been seen that from the date of HB's retirement from the practice of political caricature, the eminent wood engravers, John Jackson, Mason Jackson, brothers Dalziel, S. Williams, Orrin Smith, Green, Byfield, Swain, and others, have supplied the public with fun, and sown broadcast the designs of J. Leech, W. M. Thackeray, J. Tenniel, Crowquill, (A. Forrester), Kenny Meadows, George Cruikshank, Henning, Newman, Watts Phillips, H. Browne (Phiz), McConnell, W. Bennett, Bowcher, Barnard, Brough brothers, Keene, Du Maurier, Gordon Thomson, and numerous minor contributors to caricature publications, many of which were born of *Punch*, and are, most of them, now defunct. To present specimens of these many clever works and of their illustrations is neither possible nor necessary in this essay. A certain talented level in design and in engraving was reached and is maintained to the present hour, of which recent examples follow in these pages.

Thomas Hood.

One exception, however, should be made, and that is in the case of the celebrated humorist, Thomas Hood, who not only wrote with exquisite pathos, but, side by side with his "Pauper's Funeral" and "Song of the Shirt," wrote ballads and prose articles stuffed full of the most whimsical ideas and terrific puns ever committed to paper. These funning, punning, and witty articles Hood illustrated by his own hand in a style of design so thoroughly original that an Essay on Caricature would be incomplete without some examples from his pencil. Grotesque in the idea and execution, these designs occupy a separate niche in the Temple of Fun.

Thomas Hood inherited a love of books and of literature from his father, who was a bookseller. Early in life he enjoyed an elevated position in life, by being perched on a high stool in a merchant's counting-house. Although given to letters, those of mere trade suited neither his tastes nor his health. Packed off to Dundee for change of air and scene, he made his first essay in comic literature by having his "bit o' nonsense" published in the *Dundee News*. His health improving, he was articled to his uncle, Mr. Sands, an architectural engraver, and from him Hood entered the studio of the celebrated engraver Le Keux.

Scribbling funny rhymes and producing queer designs suited him better than serious engraving, and at the death of Mr. John Scott he was installed sub-editor of the *London Magazine*, and

from that time to his own death Hood was prominently before the public, to whom he was indeed a merry friend, and a philosopher beneath his smiles.

His works are "Odes and Addresses," "Whims and Oddities," "National Tales," "The Plea of the Midsummer Fairies," "Eugene Aram," "Tylney Hall," *Comic Annuals*, "Up the Rhine," and numerous articles in *Punch*. Had he only written the "Song of the Shirt," it would have stamped him as an author of great power and deep pathos.

A weakly child from his birth, he bore about him the seeds of consumption, and in 1844 poor Hood had an attack of hæmorrhage from the lungs, a forerunner of his death, which took place in May, 1845. His widow received the honour of a pension of £100 per annum from Her Majesty.

Hood was an original genius with pen and pencil. His grotesque designs had no political aim, but were bent upon ridiculing vulgar ostentation in almsgiving, or the various phases of pride and pomposity. As he assumed an odd and original style of writing, so he assumed an odd and original style of drawing, although his practice as an engraver must have given him considerable artist power. Brimfull of fun, he required two channels, pen and pencil, to let it off. So he punned to his heart's content, and the jokes he could not write down he drew.

Of Hood's pictorial oddities Group 48 has seven examples. "Hood's Mag," a pictorial pun, "Mag" being printers' cant for magazine. From the street exhibition known as "les ombres chinois," he derived the idea of black figures, so odd in their drawing and so oddly described. These, mixed with puns and jokes, were freely distributed throughout the *Comic Almanack*, to which George Cruikshank contributed his clever etchings illustrative of the months.

April the 2nd, called the "Darby Day," suggests the race called the Oaks. By cockney pronunciation this becomes "hoax;" so we have an irate old gentleman, cudgel in hand, belabouring a mischievous lad, and the design is called "Settling for the Hoax."

On the 24th, 1826, the Geological Society was instituted. Hood's couplet runs thus,—

> "Kind friends in need are they who make no bones,
> When paupers ask for bread, to give them stones."

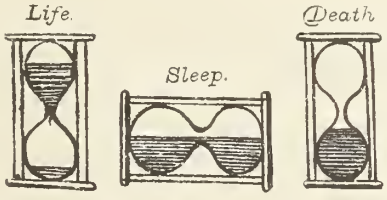
The two large designs are excellent examples of his queer style of drawing and of writing.

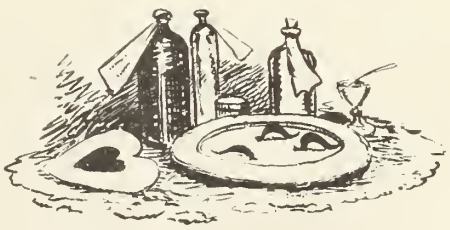
Hood's Mag.

1845.

Life. *Death*

Sleep.





THE EDITOR'S APOLOGY.

DRAWN BY R. W. BUSS. WOOD-ENGRAVING.

T. HOOD.

The stout lady made her first appearance in the *Comic Annual* for 1839, in an article entitled "Rural Felicity." Underneath this comic design is printed, "Portraits taken in this style." These humorous lines follow—

"To be sure it is pleasant to walk in the meads, and so
I should like for miles,
If it warn't for clod-poles of carpenters that puts up
Such crooked styles;
For the bars jut out, and you must jut out, till
You're almost broken in two.
If you clamber you are sure of a fall, and you
Stick if you try to get through!

"Hood's Mag," on Group 48, is a humorous personification of his magazine. "A bumper at parting," "A young lady, her first appearance on any stage," "Does your mother know you're out?" "Tails of my landlord," and others, equally ridiculous, are outrageous pictorial puns upon well-known titles of books or songs. "The Great Plague of London" is the name of the other large design by Hood. It appeared in the *Comic Magazine* for 1853. This ludicrous illustration is thus described by him :—

"Mr. John Dryden Grubb, lamenting the fate of his medical friend, who would have been a poet could he have found a rhyme for 'ipecachuana,' considered that rhyme is the *true* and only *end* of poetry, proposes to begin with the end, and take the rhymes first.

"The specimen of *verse* he sends is quite the *reverse* of what is usual :—

"'*Glisten'd* her eye as the impatient girl
Listen'd, low bending o'er the topmost stair.
Vainly, alas! she listens and she bends;
Plainly she hears this question and reply—
Axes your pardon, sir! but what do you want?
Taxes! says he, and shall not call again!'"

All our humorists, all our caricaturists, have had a fling at the tax-gatherer, that real "Plague of London," and at their officious impertinence, from the time of Wat Tyler to the present day. Hood, in this capital bit of fun, presents us with the beau-ideal of a sturdy, unaccommodating tax-collector. Even the very knocker takes fright at his coming, while the heavily burdened housekeeper hears with alarm the distinct whacks on the door of his house.

While we laugh at Hood's comic impersonation of the sturdy, inflexible tax man and his instruments of torture—book, ink, and bottle—it must not be forgotten that in the midst of his overflowing fun and apparent gaiety, this pet child of mirth was sinking fast from the effects of a disease which had undermined

his constitution and soon caused his death. So ill was Hood at times, that irregularities in the publishing of his "Mag" unavoidably occurred. The lower illustration on Group 48 was given by him to his readers, and truly called the "Editor's apologies." Leeches, a blister, and three bottles of physic "as before" plead eloquently for the afflicted humorist. His last drawing, here given, appeared in his "Mag" for March, 1845, and is called "Modern Hieroglyphics." The hour-glass with its sand running out, truly typifies his coming end. The balanced hour-glass indicates sleep, "death's counterfeit." The sand, run out, as clearly shows "Death."

These rude and queer wood-cuts were faithfully engraved, to retain Hood's eccentric style of design. No one so happily illustrated his writings as himself, for when accomplished caricaturists were so engaged there was a lamentable want of harmony between the writing and the illustrations.

Chorley, in his "Memoirs," says:—"Met Hood; as quaint, as lazy, as deaf as ever, but always one of the most original people in his drolleries I ever met."

Poor Hood died in May, 1845, and was buried at Kensall Green Cemetery. The members of the Whittington Club, of which he was one, placed a monument over his grave, inscribed, "He sang the Song of the Shirt."

Of comic periodicals of the "pre-*Punch*" era, one of the best, an imitation of the French *Figaro* or *Charivari*, was a clever but abusive periodical, called *Figaro in London*, commenced on December 10, 1831. It was edited and mainly supported by the witty articles of Gilbert à Beckett, a comic writer of great power. Robert Seymour, the caricaturist, was engaged upon it, and drew the title illustration, "à Beckett, as Figaro, the barber, dressing the blockheads." These were Wellington, Wetherell, Sugden, Eldon, Duke of Cumberland, and others of less note.

At the small price of one penny per week, *Figaro* supplied the British public with "slashing" articles by à Beckett and "slashing" cuts by Seymour. It lasted till December 30th, 1837, when a quarrel between à Beckett and Seymour ensued about money matters, the artist thinking himself entitled to be paid for his hard work.

On Seymour's withdrawal from the *Figaro*, its popularity declined, in spite of the wit displayed by the editor. Unsparing in his ridicule of royalty and public men, and handling his weapon in a murderous style, he was offered an appointment as a

magistrate in one of the London police-courts. This offer was accepted, and his flow of wit then turned in another direction. Mr. à Beckett's name is well known by his *comic histories* and *comic grammars*.

The Wag had but a short career.

Punchinello, at one penny, appeared January 20th, 1832. Robert Cruikshank was engaged upon this work. However, it ceased at No. 10.

Asmodeus in London, illustrated by Seymour and Hornegold, took up the then popular idea of noted personages wanting places —Wellington as a coachman, Marchioness of Hertford as housekeeper, Sir Robert Peel as porter, Sir C. Wetherell as dry nurse, Queen Adelaide as a governess. The idea was cleverly carried out by Seymour.

The Devil in London, published February 29th, 1832, at one penny. R. Cruikshank and Kenny Meadows were engaged on it. The work died at the thirty-seventh number.

Tom Dibdin blew his *Penny Trumpet* for four numbers.

The Schoolmaster at Home, June 9th, 1832, had the great help of R. Seymour, yet it was defunct at the sixth number.

The Whig Dresser, a Tory publication and a parody on *Figaro*. Lords Grey, Palmerston, Melbourne, Brougham, Russell, Hobhouse, and Sir Francis Burdett figure in it under the comic pencil of W. Heath. Yet it lasted only for twelve numbers.

Paul Pry, *Peeping Tom*, with the preceding works, are the most notable examples of endeavours to establish comic periodicals before the appearance of *Punch* the Great. Efforts of this sort, however, spring up constantly, but from some objectionable matter, and the consequent absence of real wit, or a want of tact, talent, and money, are as constantly failing in their objects.

The appearance of *Punch*, July 17th, 1841, and the success attending the work, stimulated comic writers and comic designers to emulate its great reputation, in many instances with no small amount of talent; but a society of wits and eminent caricaturists, supported by a well-furnished purse and a capital head for business matters, cannot be frequently found. *Punch's* rivals, therefore, sooner or later, failed for one or more of these reasons.

A smart little paper, entitled the *Squib*, fizzed out of the world of fun in 1842, after existing thirty weeks.

Puck, a comic sheet published at threepence, died at the twenty-eighth week after publication, on the 6th of May, 1848. This work was cleverly got up, having illustrations by W. Hine, Kenny Meadows, and Gilbert.

Chat, 1850-1, made a stand through several volumes.

Next, Albert Smith, having left *Punch*, joined the brothers Brough, in a clever comic periodical which had a success for two years and a half under the title of *The Man in the Moon*.

But by far the most successful comic work after *Punch* was *Diogenes*, imitating the great original in size, illustrations, quality, and quantity of matter, and it is but fair to add, in a similarly kind spirit. Mr. Watts Phillips was the editor, the Broughs, Halliday, Reach, were contributors, while Watts Phillips, McConnell, Bennett, and others were engaged upon the illustrations. It continued for eighteen months, 1853-4.

Punchinello (the second) was started in 1854, and though containing some good illustrations, gave up the ghost, aged seven weeks.

Judy, the first alleged rib of dear old *Punch*, made her appearance on February 1, 1843. Threepence per number was a high price, which no doubt caused the death of this remarkable lady, although her great friend, Mr. Leman Rede, edited her work. Calvert illustrated it, and Gilbert, now Sir John, introduced her to the world by a clever title-page.

Town Talk, edited by Mr. Halliday and illustrated by McConnell, next appeared, but for a limited time only.

London, a comic periodical originated by G. A. Sala, in rivalry of *Punch*, next appeared, but with so little success that it soon ceased.

The Puppet Show, price three-halfpence. The Showman was designed by the celebrated French caricaturist, Gavarni. In this work was a clever series of designs illustrative of the escape of King Louis Philippe from France, disguised as John Smith.

Will o' the Wisp, *The Tomahawk*, *Junius*, continued for some short time, but, like the above clever comic works, met with an untimely end.

With this brief account and enumeration of the precursors of *Punch*, of his rivals, dead and gone, we can pass readily to the consideration of his present contemporaries, *Fun*, *Judy* (the second), *Figaro* (the second), *The Hornet*, and *Vanity Fair*.

FOLIO XVIII.

Fun, a clever Rival to *Punch*.—Tom Hood, Editor; Gordon Thomson, E. G. Dalziel, Ernest Griset, Frazer, Caricaturists upon it; Engravers, Brothers Dalziel.—*Vanity Fair*.—Illustrated by Chromo-lithography.—The Process described.—*Judy* (the second).—Edited by C. H. Ross.—Powerfully drawn Caricatures by W. Bowcher.—"The Ballot-Box."—Stupidity of Voters.—Miss Adelaide Claxton.—H. K. Browne (Phiz).—Beauty in Caricature.—Charles Dickens.—His Influence on his Circle of Artist-Friends.—John Leech.—John Tenniel.—Du Maurier.—H. K. Browne.—Marcus Stone.—Gillray.—Hogarth.—Ugliness not Interesting.—Gordon Thomson.—*Fun Almanack* for 1873.

AMONGST the number of clever periodicals which have appeared as candidates for public favour, *Fun* is conspicuous. It must, as it deserves, have a large sale, for the staff of authors and artists engaged upon it cannot but be costly. Tom Hood, the editor, keeps the fun going. He is aided by various contributors. The principal artist upon it is Mr. Gordon Thomson, whose talent in its pages is a "tower of strength." In addition to him, Mr. E. G. Dalziel, the son of Mr. E. Dalziel, the eminent wood-engraver, regularly supplies, under the signature EGD, capital comic designs, full of point, and well drawn. *Fun* also has an artist, a Frenchman, Ernest Griset, signing his works EG. He is a diligent student in the Zoological Gardens, and an occasional contributor of comic designs, very quaint and curious in their drawing.

It is quite extraordinary that *Fun* can afford for the small sum of one penny so much amusement and illustrations so admirably drawn and engraved. Under the initials FAF, Mr. Frazer supplied *Fun* with elaborated groups, some of them full of character, not verging into caricature. Many of the female heads are almost beautiful. These designs would be greatly improved by having a leading mass of dark telling upon the half-tint. This clever artist had the great misfortune to be severely injured

in one of the daily accidents now so essentially characteristic of railway mismanagement. All the admirers of *Fun* must sincerely hope that Mr. Frazer may again be able to exercise his profession. Other artists are occasional contributors to this work, the engravings being by the brothers Dalziel.

A remarkable variation in the mode of executing caricature portraits is presented by the well-known work called *Vanity Fair*. Among comic periodicals this work has stood its ground for some years, being ably supported by clever writers. It has published an extensive collection of curious caricature portraits, strange and *outré* in their design, quite as abnormal in form from the living originals as were Gillray's delineations of William Pitt or of the Earl of Derby. In this gallery of queer portraits scarcely any man of mark in the present day has escaped having his head "taken off." This work has revived lithography as applied to caricature.

The artist engaged for some considerable period signed these curious productions thus, "Ape." It appears that his name was Perugino—A. Pe(rugino)—and he chose thus to indicate the authorship.

The strange caricatures on Group 49 are by him. Mr. Forster, the minister for education appears here certainly not as an Apollo, nor as ministering too sedulously to the Graces. Abating the extravagance of the drawing, there is still considerable individuality in the head. The portrait is thus described :—"Statesmen, No. 5. 'If he is not an advanced liberal, it is for want of advancing himself.'" Published March 6th, 1869.

The other example is a caricature of the Duke of Argyll, by the same artist, "Ape." The Duke is presented to us as a thorough-going Scotchman, rejoicing in a big head and a profusion of sandy hair and whiskers. The quotation is the well-known exclamation, "God bless the Duke of Argyll!" The description is, "Statesmen, No. 11." Published April 17th, 1869.

The original artist left this work some time ago, and his place has not yet been so ably filled; but it is stated that he has now resumed his old position.

As already stated, lithography applied to caricature disappeared when the celebrated "HB" (John Doyle) retired from the field, and for years wood-engraving only was thus employed. Of late, however, lithography has been wonderfully improved, and by skilful printing now closely imitates water-colour drawing. They are printed in oil-colours from numerous tinted stones. Examples of this improved style of lithography are thus produced :—The

A. PERUGINO.

THE ORIGINALS ARE IN CHROMO-LITHOGRAPHY.

design, drawn in the usual way on stone, is then stained with oil-colour applied by another stone, the flesh-tint by another, and the yellow by another, until the required effect is obtained. This is called Chromo-lithography. As several operations of colour-printing are required in these caricatures, the price, sixpence per number, is, "as times go," rather high, and of course in a great measure restricts the sale of this clever work. Very few of the vendors of cheap publications keep *Vanity Fair*, and unless ordered expressly it is not easy to obtain.

At present (February, 1874) *Vanity Fair* is the only satiric art publication employing chromo-lithography, if we except some miniature caricatures recently given in the title-pages of *Figaro*, but these appear to be coloured by hand.

In the present state of wood-engraving as applied to caricature, many volumes of excellent examples might be readily collected from the numerous comic books now published, and from the regular satiric periodicals. The object of this work being to show the many phases that caricature art has gone through, these examples of the present state of the art will, it is hoped, amply suffice to enable the reader to compare them with previous specimens, so as to judge for himself of its importance merely in a commercial point of view, employing, as it does, authors, artists, engravers, paper-makers, printers in all styles, and the very important agency of book publication at home and abroad. To appreciate properly satire, whether of the pen or of the pencil, requires a certain amount of education, and it is fair to infer that salutary lessons, given by graphic satire and caricature, will be more extensively understood by the public in general, now that the work of educating the masses is begun in earnest, and only requires to be really compulsory, as in other educated countries, to be equally effective in England.

In the pages of *Judy* (the second) are numerous caricatures drawn with amazing boldness and freedom. They are of a large size, and nearly always extend over the two middle pages of this clever periodical. Mr. Bowcher is the artist to whom the public owes these very clever caricatures.

Judy is edited by Mr. C. H. Ross, a writer of articles and books uproariously funny, and under his able guidance *Judy* the Second promises a long and healthy life. This matrimonial partner of *Punch* has become quite a success, although a separation between venerable *Punch* and his second wife *Judy* evidently exists.

The example of caricature and of wood-engraving here pre-

sented on Group 50 deals with "the old, old story," love—the love of money; in short, "bribery and corruption," which, handed down to us from the earliest satirical records of parliamentary agency, has at last been attempted to be stopped, in spite of the wailings of noble lords and country squires. An act so desirable was hailed as a great national measure, and "vote by ballot" was joyfully received by all voters who wished to protect themselves from tyrannical agency at election times. This great and salutary act was passed in 1872. While sanctioning the ballot, it enjoined secrecy on the part of the voters, as a necessary portion of the protection wished to be extended to electors.

On the first occasion, instead of going quietly and in an orderly manner to deposit the voting-paper in the ballot-box, many of the stupid, ignorant electors, in a "state of beer," openly talked of how they intended or how they did really vote.

With such wilful stupidity on the part of the electors it really appeared as if these drunken fellows wished as much as possible to damage the reputation of the act, by proclaiming in a bravado style their ideas and their way of voting, all in direct opposition to that secrecy so long fought for in Parliament. To lash these unworthy and ignorant brutes, W. Bowcher contributed to *Judy* the capital cartoon now given. It is called, "Profound Secrecy of the Ballot-box. Sketched at Preston."

The caricaturist has laid on the satiric lash pretty smartly, but not half enough. The scene appears to be in a room at a public-house, where two "werry 'spectable woters" are arranging aloud how they intend to "wote." One puppy of a voter, carrying his voting-paper open, delivers it thus in public. The poll-clerk, who ought to be entirely ignorant of the intentions and votes of the electors, declares the state of the poll at two o'clock,—hours before the proper time. An imp of mischief announces from the ballot-box by sound of trumpet how Smith, Jones, and Brown voted. The sublime Bumble—beadle and town-crier rolled into one—proclaims, by aid of his bell, how every man votes, adding, "Britons never will be slaves!"

In this very clever caricature Mr. Bowcher has ingeniously fitted on ballot-boxes to the heads of the figures, and by a few artistic touches given to the square faces most comical expression. The beadle, with his square face and round mouth under his cocked hat, is exquisitely funny. The whole is vigorously drawn and full of original thought.

The other example satirizes the late Gladstone administration, and glorifies the Right Hon. Ben. Disraeli on his return to

PROFOUND SECRECY OF THE BALLOT BOX.—SKETCHED AT PRESTON.

JUDY OR THE LONDON SERIO-COMIC JOURNAL.—Mar 1 1871

PULLED UP AT LAST.

P. C. Dozy. IT'S NO USE SIR I'VE RECEIVED STRICT ORDERS FROM THE COUNTRY, THAT NOTHING OF THAT SORT IS TO PASS.

WOOD-ENGRAVING

W. BOWCHER.

power in February, 1874. The caricature has much point, and sufficient ludicrous exaggeration of face and figure. Group 50.

Judy, in addition to Mr. Bowcher, has illustrations by a clever lady, Adelaide Claxton, daughter of a well-known artist, Marshall Claxton. In her contributions there is neat drawing and ready invention; also a degree of refinement throughout, and especially in the female heads. Mr. H. K. Browne (Phiz), of "Pickwick" eminence, also contributes to the pages of *Judy*.

To the number of comic periodicals weekly inviting public patronage may be attributed the great advance in modern satiric design, and the excellence and freedom of the present school of English wood-engraving.

Beauty in Caricature.

In the pages of *Fun*, Mr. Thomson occasionally presents us with some designs of women and girls which are a near approach to the beautiful. Amongst much that is merely grotesque, he makes many capital political hits, and renders them with a facile pencil in a good style of design.

To our lamented novelist, Charles Dickens, himself a handsome young man, a smart dresser, and a great master of humour, the present school of caricature owes its great improvement in the delineation of female beauty. Dickens, who thoroughly understood and appreciated the great power of James Gillray as a caricaturist, and reverenced the genius of William Hogarth, regretted that in the works of caricaturists generally there should be an absence of female beauty; for he argued, very rationally, that a young woman or a girl need not be ugly, awkward, and repulsive, though she may be in the lower ranks of life and form a part of a caricature design; and instances one by Gillray, where a farmer's daughter is playing to her fat, sleepy, stupid-looking father. "Caricature 'Pa' as much as you please," said Dickens, "for he is really the comic part of the subject, and fair game; but the daughter, who might be young and interesting, why should she be made hideous?" The young lady in the centre of Group 51 is copied from this very work by J. Gillray, and fully bears out Dickens's objection. A pretty girl, Dickens argued, is an interesting object; therefore, wherever practicable, the interest of the spectator should be invoked by the introduction of beauty instead of gratuitous ugliness.

Surrounded by a group of artists, some of whom were eminent as comic painters or as caricaturists, his arguments had weight,

for reason was on his side. On Group 51 are introduced examples of this improved style of design, selected from illustrations in *Fun* and in *Punch*.

As a contrast to the "Lullaby" ugliness by Gillray are given five female heads by Mr. Gordon Thomson, and marked G T. They at least are pretty and interesting. A group of two heads by Mr. Frazer has been taken from *Fun*, marked FAF.

Three examples are selected from the clever drawings by Du Maurier, and published in *Punch* — these are marked D M; while from John Tenniel's contributions to *Punch* are two classically designed heads representing the republic of France and the monarchy of England—these are marked J T.

Many more instances might be selected in confirmation of this assertion. It is certain that John Leech and Phiz (Hablot Browne) greatly improved their style of drawing the faces of women and girls in illustrations to Charles Dickens's books, these and other artists being then in friendly intercourse with the great novelist. Possibly, nay, probably, the growth of this feeling for English beauty has been much aided by the exquisitely pretty women and girls painted by Mr. Frith in his well-known subjects, "The Derby Day," "Ramsgate Sands," and "The Railway Station." These are not academic concoctions of the antique, but truthful studies from the great storehouse of nature.

Admirable as are the modern caricaturists in this respect, it must be admitted that Hogarth, in his satiric works, when necessary, introduces women and girls who are, to say the least, interesting, if not beautiful. "The Rake's Progress," "The Harlot's Progress," "The Enraged Musician," present examples of a delicacy of feeling for female beauty which cannot be found in his slighter productions.

Occasionally Gillray shows a fine sense of female beauty, which his practice under Bartolozzi, one of our most refined engravers, would have fostered. Unfortunately the hurry and dash so evident in most of his caricatures led him to "uglify," if the word may be coined, every face he introduced. Still, if the reader will refer to the specimen given on page 125, he will find an exception to this "ugly" practice.

Du Maurier.

On the death of John Leech, in 1864, Mr. Du Maurier was elected on the permanent staff of *Punch*, and now contributes the pictorial jokes to that work. His designs are full of point, cleverly

WOOD-ENGRAVING.

BEAUTY IN CARICATURE.

FUN.—February 10, 1872

WAITING FOR THE PERFORMANCE.
OR THE CRITICS INSTALLED

FUN.—

CHEAP AT THE PRICE.

FUN

AYE, AYE, SIR!

FUN.—August 3, 1872.

FUN.—June 15, 1872.

LONDON:
(FOR THE PROPRIETOR) BY
80, FLEET STREET, E.C.

INCORRIGIBLE!

SAUCE FOR THE FISH.

WOOD-ENGRAVING.

drawn, and his girls are, at the least, interesting; many of them are close upon beautiful. He rejoices in an awfully long name—no less than George Lewis Palmella Busson du Maurier! but it is by the latter part of it that he is so well known as a comic artist. Born in Paris, March 11, 1834, he was educated there until the age of seventeen, when his father brought him to England. Here he studied chemistry at University College, under Dr. Williamson; but a love of art was stronger than that for chemical analysis, and he betook himself, in 1856, to Paris, also to Antwerp, where he studied painting. Unfortunately he was at that time afflicted with a sad affection of the eyes, which, though greatly alleviated, still prevents him from doing more than two hours' work daily. With this deficiency of eyesight it is marvellous that he can produce designs so nicely pencilled upon the block. He is a contributor to numerous illustrated books, magazines, and other periodicals.

Gordon Thomson.

On Group 52 are selections from the works of Mr. Thomson, contributed to that cheap pennyworth of mirth entitled *Fun*, so ably edited by Tom Hood, the worthy son of a celebrated father.

A new series of *Fun* was announced, and Mr. Thomson commenced it by his comic and original title-page. The editor, as a jester "of the olden time," is receiving in the politest way possible the British lion, accompanied by Miss Unicorn, who is attired in fashionable costume, and wears the preposterous head-dress at present in fashion. His leonine majesty appears *en costume*, consisting of a velvet jacket, check trousers, shoes, and gaiters. In this design there is a new reading of the old tradition of the "lion and the unicorn," for it is the first time that apocryphal animal appears as a lady, nor has the celebrated British lion made his appearance before in caricature, "got up" so fashionably, as in this instance.

"Waiting for the Performance, or the Critics Installed," dated February 10th, 1872. The idea of a stage and an expected performance is an old and hackneyed thought. The opposition party in the pit-stalls, and manager Gladstone peeping to judge of the state of the house have no originality, but the drawing of Mr. Disraeli and Lord Derby is excellent. The Queen appears to be intended as one of the audience, and is the impersonation of Britannia. She is delineated as a woman of a matronly aspect, ladylike and handsome. By a happy touch, the head-dress

suggests a helmet, and the lace above the usual crest on that of Britannia. In the orchestra are the representatives of the daily press. Mrs. Britannia has a programme setting forth that "at the Theatre Royal will be played 'The People's Bill,' a farce, a new speaker; 'Admiralty Reform,' a comedy; a tragedy, 'The Baleful Budget'; and a burlesque called 'The Home Office.'" February, 1874, however, saw Disraeli again in management.

September 21st, 1872, is the date of another of Mr. Thomson's elegant and telling caricatures. It is called "Cheap at the Price." Britannia, a handsome girl fashionably attired, holds a bag of money labelled £3,000,000, which she has just filled from the wealthy coffers of England, and hands over to an obsequious Yankee, who appears delighted to finger the money. Britannia says brusquely to him, "Here, take it, and have done with it. It pleases you and don't hurt me." This caricature quite expresses the public feeling over the disagreeable *Alabama* affair. Red tape, added to culpable negligence, permitted the Southern war-ship *Alabama* to be fitted at one of our ports, and to sail from it. She committed great havoc on the North American navy, an event that very nearly plunged England into a deplorable war with North America, but, thanks to common sense, it was happily averted by arbitration. The lamentable part of the affair is that the negligent officials who caused this disastrous event were not forced to pay the indemnity themselves, either in purse or by imprisonment, caricature being but a slight punishment for their offence.

One of the caricatures beneath graphically records an instance of "meddling and muddling" with the rights of the people. There can be no question that the people have a perfect right to meet, in an orderly manner, to prefer petitions to Parliament praying for a redress of wrongs or an alleviation of oppressive taxation or defective legislation. A meeting for this purpose was proposed to be held in Trafalgar Square, but the sapient Home Secretary, with *trop de zèle*, prohibited it. Finding he had overstepped the limits of his duty, he afterwards withdrew the prohibition, and by so doing placed himself in a wrong position throughout. In this caricature, named "Incorrigible," Madam Britannia, who is engaged in the domestic work of mending her stockings, lectures her naughty little boy, Bruce, for tumbling down in the mud. She says, "Master Bruce! this is too bad! always in a mess! you've been at that humble pie again!"

The other design is a parody on a large and gaudily coloured

print, to be found in the windows of oil and pickle shops, and on every available inch of wall throughout London and the provinces. This very costly advertisement to put off "Batty's Nabob Sauce" has been made use of to caricature the Geneva award in that disreputable *Alabama* business.

The fat old nabob here represents the Court of Arbitration, and bears a slight resemblance to Count Schlopin, the president. Seated on cushions in true oriental style, the nabob holds a fish (the American minister) on a fork, and pours into its open mouth "Geneva." He has by his side a bottle of "American pickle" and another of "Sauce." Britannia, as a handsome woman, seated on the same cushion as the big nabob, surveys the gorging of the fish with calm dignity. The title of this caricature is "Sauce for the Fish." Its date is July 13th, 1872.

The smaller subjects are from *Fun*, but possess little interest as caricatures.

In the *Fun Almanack* for 1873 was a large subject by Gordon Thomson, rather hard upon the softer sex for their advocacy of "Women's Rights." He drew a group of beautiful girls, who would have their rights at once conceded by any male biped with a head on his shoulders or a heart beneath his waistcoat, without having recourse to boxing-gloves, dumb-bells, single-sticks, or fencing-foils, or without the terrific advice "to hit straight out from the shoulder, love."

At the present time Mr. Thomson is one of the most successful caricaturists in delineating female beauty, for which he must have a delicate conception, as by a few skilful touches he presents us with a most interesting countenance—a feat of by no means easy accomplishment. Mr. Thomson was born at Wakefield, and on completing his education there entered the Civil Service, where he remained for seven years. During his official career his leisure time was employed in the usual artistic studies. The success which attended his contributions to *Punch*, *Fun*, *The Graphic*, *London Society*, &c., induced him to retire in 1870, and adopt as a profession designing illustrations for the various comic publications now permanently established.

FOLIO XIX.

John Tenniel.—Clever Cartoons for *Punch*.—Prize for a Cartoon at Westminster Hall.—Fresco Picture by Tenniel.—Constant Contributor to *Punch*.—John Leech.—Early connection with *Punch*.—Capital Comic Designs.—His volume of Sketches.—Early works in *Bell's Life in London*.—His Death.—Lithography, big-headed Portraits in the *Hornet* introduced.—Lord Selborne.—C. J. Mathews.—The *Tomahawk*, very personal.—Matt Morgan.—Wood-engraving with a tint over it, cleverly drawn.—Collapse of the *Tomahawk*.—*Figaro* (the second).—Zincography.—Philander Smiff.—Importance of Caricature as a teacher and an exponent of National Freedom.

John Tenniel.

IN Mr. John Tenniel, Leech found an able coadjutor, and *Punch* a very valuable artist. He was born in London, 1820. Educated at a school in Kensington, he early devoted himself to art. His first picture was exhibited at the Gallery of British Artists, Suffolk Street, Pall Mall. Self-taught in art, Mr. Tenniel has achieved an eminent position as a painter. The works of this well-known caricaturist have not the dash and freedom of those by Leech, but they have their own merit of careful and neat drawing, with a great amount of refinement, and, in many instances, a delicacy in female heads and figures close upon beauty.

Mr. Tenniel gained, in 1845, one of the prizes for a cartoon he exhibited in the competitive trial of English art, which took place in Westminster Hall under the auspices of the Royal Commission of Fine Arts. He also painted a fresco for the Palace of Westminster. Fresco painting, however, brings no great satisfaction in this country to any one engaged in it. Mr. Tenniel, therefore, acted wisely in securing an income from certain "Christmas Books," "Æsop's Fables," "Lallah Rookh," "The Ingoldsby Legends," and several other works, besides being a regularly engaged caricaturist upon *Punch*.

PUNCH, OR THE LONDON CHARIVARI.—April 8, 1865.

ARBITRATION BETTER THAN EMIGRATION.

Pluto and Vulcan Accept the Decision of Justice.

PUNCH, OR THE LONDON CHARIVARI.—August 1, 1863.

DIZZY'S ARITHMETIC.

Pat. "NOW, THEN, JOHNSTER, DON'T BE CALL TO BE A CHAIRMAN. THAT WALL AND IF YOU MUST DO A JOB, YOU MIGHT AS WELL DO IT RIGHT."

SUCH A CLEVER DOG!

THE SPITZ DOG LAID TO THE DEBT OF THE UNITED STATES, NOW FINDS FAVOUR WITH ACKNOWLEDGMENT FOR HIS PRIVATE ANTECEDENTS. TO "FLORIDIANCE" BY THE "SPITZ" SPECIMEN MAY BE GRATEFUL!

GHOSTS OF THE SESSION.

A REMINISCENCE OF EASTER.

"IF I SEEM ATTENDED SOMEWHAT ABOVE ME, IT'S WHAT I MUST—[illegible] SOMEWHAT TIRE, I'M SLOW."

PUNCH, OR THE LONDON CHARIVARI.—September 2, 1865.

PUNCH, OR THE LONDON CHARIVARI.—April 14, 1866.

THE GREEN-BACKED MONSTER.

Iago "O, YOU ARE WELL TUNED NOW!
BUT I'LL SET DOWN THE PEGS THAT MAKE THIS MUSIC."

THE LANCASHIRE LIONS.

"I HAVE I HEARD ON INKY HEWELL'S MOLE,
ANOTHER *IYON* GIVE A LOUDER HOAR,
AND THE FIRST LION TEDCOBT THE LAST A ROAR."

WOOD-ENGRAVING.

J. TENNIEL.

His study was of a sound kind. A feeling for mediæval art gives to Tenniel's designs a quaintness peculiar to them. This original quality and absence of any violent caricature have obtained for his works a great number of admirers. An example of this is afforded in the design for *Punch* entitled "Ghosts of the Session," Group 53. Here "Little John" is represented as Richard III., tormented by the Bills he has murdered in Parliament. These lost or opposed Bills are figured as large rolls of paper inscribed "Education for the Poor," "Treatment of Juvenile Offenders," "Capitular Estates," "Savings' Banks," and "Ecclesiastical Courts' Bill." Like the ghosts appearing to the "crook-backed tyrant," they lie heavy on the murderer's conscience.

It is a capital joke, so good and so devoid of any malignant feeling that Lord John Russell himself would be one of the first to enjoy the fun. The "tyrant" is clothed in "the costume of the period," as it is usually phrased in books; but the ridiculous is introduced by anachronisms, for the sollerets and pair of jambs are placed ready, like a pair of Wellington boots. By their side is a modern boot-jack. There is a romantic-looking war-helmet, wreathed and crested, near to which is a steel gauntlet. These are in company with a modern kitchen flat-candlestick, a common dip candle and a tin extinguisher. Here is the step from "the sublime to the ridiculous."

The vexed question, labour against capital, now so "strikingly" argued, is the subject of the next design on Group 53, dated April, 1865. It has the careful study belonging rather to a cartoon than a caricature. The title is "Arbitration better than Emigration; Plutus and Vulcan Accept the Decision of Justice." A rage for emigration had set in, by which our skilled artizans, labourers, and female servants were fast leaving England.

Punch, ever patriotic, published this wood-engraving, advising the capitalist and the artisan to appeal to the justice of the case between them, rather than deprive England of their respective services by emigration. Astræa, or Justice, carefully drawn *à l'antique*, stands with her balance equally poised between the two appellants. Capital, a stout firm man, exhibits his money-bag; Labour, a muscular figure, denoting great strength, stands on his rights, and appears disposed, with his ponderous sledge-hammer, to outweigh the gold-bag.

The eight years elapsed since this design was made in some measure has determined the question by the preponderance of Labour in the disastrous "strikes" at home and abroad. In this classical design by John Tenniel the only element of carica-

ture is in the mail armour of Capital being composed of sovereigns and half-sovereigns, the fringe being well-filled purses. The lorica, or ancient kilt, is made of bank-notes, instead of plates of metal.

In the caricature called "Dizzy's Arithmetic," there is much fun extracted from the antagonistic position of Lord Palmerston as Premier and Mr. Disraeli as the Leader of the Conservative party. Calculating on the probable majority in a new House of Parliament, Mr. Disraeli, caricatured as a little Jew boy, chalks the wall of Mr. Bull's house thus:—"Libberals, 368; Torys, 290. Tory majority, 25." Lord Palmerston, as a policeman on his beat, catches him at it. Policeman Pam says, "Now then, youngster! you've no call to be a chalking that wall! and if you must do a sum, you might as well do it right."

One of the lowermost subjects on this group is in Mr. Tenniel's classical style of design; it is called the "*Green-backed* Monster"—a play upon Shakespeare's phrase, the "green-eyed monster," jealousy, and an allusion to the American paper money called "green-backs." The late Emperor Napoleon is here represented as Othello smiling on Desdemona, or Great Britain, who cordially receives the attentions of France. America, as Iago, shrouding himself in the stripes and stars of the national flag, scowls at the happy pair in the true style of a stage-villain, and quotes Iago's speech: "O, you are well tuned now! but I'll set down the pegs that make this music!"

The concluding specimen of Mr. Tenniel's talent is in the grotesque style of design; it is entitled, "Lancashire Lions," dated April 13th, 1872.

> "So have I heard on inky Irwell's shore
> Another lion give a louder roar,
> And the first lion thought the last a bore!"—
> *Adapted from "Bombastes Furioso."*

The first lion, Mr. Gladstone, has had his roar, and, on quitting the stump, it is occupied by Mr. Disraeli, who is indulging in his Conservative roar. The attitude, make-up, and the entire drawing of the ex-Chancellor of the Exchequer is full of fun, and worthy of Gillray.

The small subjects are also from *Punch*. That on the right is by G. du Maurier, one of the clever contributors to that work; it is called "A Reminiscence of Easter," and by no means a pleasant one! for a drunken barber is trying to operate on an elderly gentleman, who is terrified at the shaver's appearance.

The design to the left is by C. Keene, one of *Punch's* artists;

it is entitled, "Such a Clever Dog!" The young ladies have instructed their pet dog, "Mop," in the art of ringing the bell; "Mop," in consequence, sometimes practises this accomplishment for his private amusement. The "hindignation of Jeames" is well expressed.

To the talent of Keene *Punch* owes a great number of pictorial jokes, especially those extracted from the fun of drilling and exercising of volunteers. He also jokes at the expense of his brethren of the brush and pencil.

For examples of pure wood-engraving and clever design applied to caricature, no better can be found than those contributed to the present comic periodicals—*Punch*, *Fun*, *Judy*, and *Figaro in London*.

"Punch."

Punch, as our old "guide, philosopher, and friend," requires our especial attention.

Punch, the best got up, the wittiest, the best illustrated, and the most sound comic periodical of this age, has existed now for more than thirty years, and has numbered amongst its contributors all the wits of that period. *Punch* made his bow to the British public on July 17th, 1841. The artists engaged upon it have been Hine, Crowquill, Bennett, W. M. Thackeray, John Leech, John Tenniel, G. du Maurier, G. Thomson, C. Keene, and others less known. The large designs were by J. Leech, and called "*Punch's* pencillings."

An entire copy of *Punch*, in 1873, consists of thirty-two volumes, and is worth many pounds sterling. In it may be traced the political history of England, the relations of this country with others, and most of the social changes and events from the year 1841 to the present date. To *Punch* is due also the free dashing pencilling of the present school of caricaturists, and the very clever fac-simile style of engraving on wood now practised by E. Landells, Swain, the brothers Dalziel, and others of the modern school of wood-engraving.

Punch really fills an important position in the estimation of the British public as a purveyor of sound principles under the pleasant guise of witty writing, thus gilding the bitter pill of advice. A work like this, appearing weekly, few persons can estimate sufficiently high. The talent displayed by the contributing authors, the numerous comic designs furnished by a number of clever artists, and the beauty of the wood-engravings, absorb a large sum of

money. Add to this the entire cost of printing and publishing, the total would amount to a "high figure" merely as a commercial transaction.

Punch goes on triumphantly, is tender in his feelings for the ladies, mixes in society, protects the poor, laughs at frivolity, and, when necessary, reads sovereigns a lesson. "May his shadow never be less!"

John Leech.

In a work such as the present one, space and cost necessarily place limits to the number and extent of the examples given, otherwise the talent of the late John Leech would furnish numerous pages of enjoyable, because good-humoured and gentlemanly, fun. The first, and one of the most important caricaturists of his day, he should receive worthy notice here, for his particular position as an eminent comic designer yet remains unoccupied.

By the death of John Leech *Punch* sustained a very heavy loss, as well as the mirth-loving, English-speaking population all over the civilised world. In invention, composition, character, and power of caricature, added to perfect freedom of drawing, he was, and still remains, unequalled.

Educated at the Charter House School, Mr. Leech was intended for the medical profession; but a taste for art and an intense love of sketching and caricature bore down all his doctoring aspirations; thus he escaped from the comparative obscurity of an ordinary medical practitioner, to become famous as one of England's greatest comic artists.

Of his style the four illustrations given in Group 54 are fair examples. The first of these contains the portraits of two greatly distinguished men—Sir Robert Peel and the Right Hon. Benjamin Disraeli. The veteran statesman, Peel, is here represented to the very life as Premier in 1841.

Mr. Disraeli, born in 1805, was, in 1841, a young and rising man in the political and literary world. At that time he aspired to set a fashion of dress for "Young England." Joining the Conservative party, he attracted notice, and gained a good position in their ranks as a clever debater, which soon brought him into office. In his place in the House of Commons he fiercely attacked the policy of Sir Robert Peel. His Jewish extraction, desire to lead the fashion, and want of being a landed proprietor, exposed him to ridicule; and thus Leech has drawn him as a little over-dressed Jew boy. Sir Robert Peel, portly and patronising, says, "Well,

THE RISING GENERATION—IN PARLIAMENT.

Peel. "WELL, MY LITTLE MAN, WHAT ARE YOU GOING TO DO THIS SESSION, EH!
D——h (the Juvenile). "WHY—AW—AW—I'VE MADE ARRANGEMENTS—AW—TO SMASH—AW—EVERYBODY."

THE BOY-OF-ALL-WORK.

John.—"HERE'S A PRECIOUS LOT OF DIRTY BOOTS I'VE GOT TO CLEAN! *I NEVER* WAS IN SUCH A HOUSE."

POLITICAL ECONOMY; OR, LORD JOHN IN PEEL'S CLOTHES.

THE QUEEN (*to*)—"WELL! IT IS NOT THE BEST FIT IN THE WORLD, BUT WE'LL SEE HOW HE GOES ON!"

"WHAT? YOU YOUNG YANKEE-NOODLE, STRIKE YOUR OWN FATHER!"

WOOD-ENGRAVING.

J. LEECH.

my little man, what are you going to do in this session, eh?" Disraeli, the juvenile, "Why, aw—aw—I've made arrangements —aw—to smash—aw—everybody!"

The corresponding design, also by John Leech, is a capital hit at Lord John Russell, who, coming into power in 1846, found a great number of incomplete parliamentary measures awaiting settlement. This harassing position suggested the caricature called "The Boy of All-work." Become a duly qualified "buttons," he has to do no end of dirty work, in cleaning and polishing up where others have only meddled and messed. His left arm is plunged into a famous boot, marked "Protection;" with his right hand grasping a hard-brush, he points despairingly to a big pair of boots, inscribed "Free Trade." Others, such as "Sanitary Measures," "Landed Interest," "Malt Tax," "Tea Duty," "Ireland," press so heavily on the minister's attention, that he exclaims in an agony, "Here's a precious lot of dirty boots I've got to clean! I *never* was in such a house!"

No one but Leech could have grouped together such a variety of boots, indicating the "understandings" of the various supporters of the above political measures. To the caricaturist, the bulky frame of Sir Robert Peel and the diminutive stature of Lord John Russell were as a god-send.

To these personal peculiarities is due the point of the illustration entitled "Political Economy; or Lord John in Peel's Clothes."

After a long and honourable career, Sir Robert retired from office in 1846, upon which Lord John Russell was commanded by the Queen to form an administration. Leech, remembering how, in his juvenile days, he had arrayed himself in his father's coat and waistcoat, now brings this idea into play.

"Lord John," received by the Queen and Prince Albert, has given to him the cast-off clothes of Sir Robert Peel. Dressed up in these huge second-hand garments, poor "little John" cuts a most ridiculous appearance. Under the print is added a supposed speech of the Queen to her husband. "Well, it isn't the best fit in the world! but we shall see how he goes on."

Lord John went on until 1852, when the garments, "a world too wide for his shrunk shanks," had to be resigned to Lord Derby.

The remaining caricature of this group records one of the many petty altercations brought about by the foolish jealousy of American politicians, who seek to make political capital by annoying "the old country." This was a boundary question on the north-east and north-west of our dominions in regard to the possessions

of the United States. It was quietly settled by Lord Ashburton. Our old friend, John Bull, with his oaken cudgel ready, says to a spiteful-looking little Yankee, "What! you young Yankee-doodle, strike your own father!"

John Leech's practice embraced etching on steel, drawing on wood, and designs made with pen and ink, with the addition of slight tints of colour.

Unlike the caricatures of James Gillray, Leech's productions never give offence by coarse allusions, or by malignant personal attacks; consequently the volumes of Leech's caricatures may be opened with confidence in the presence of ladies. Dickens expressed his opinion of Leech's talent thus:—"His wit is always that of a gentleman."

Doubtless the intimacy which existed between Leech and Dickens had considerable influence on the former, for in looking through the almost countless caricatures by Leech, a certain refinement may be observed soon after the great novelist had enlivened the English public with his witty productions and Leech had begun to illustrate "the Christmas books." Indeed, in the latter part of his career some of his designs convey most happily the charming points of a true English girl.

The early works of Leech are to be found in the large sheets published in *Bell's Life in London*, collected as the "Gallery of Comicalities." The talent he displayed soon made him known; various engagements followed, leading to a permanent and prominent position on the staff of *Punch*. From his illustrations in *Punch*, the best have been collected and arranged in one or more volumes.

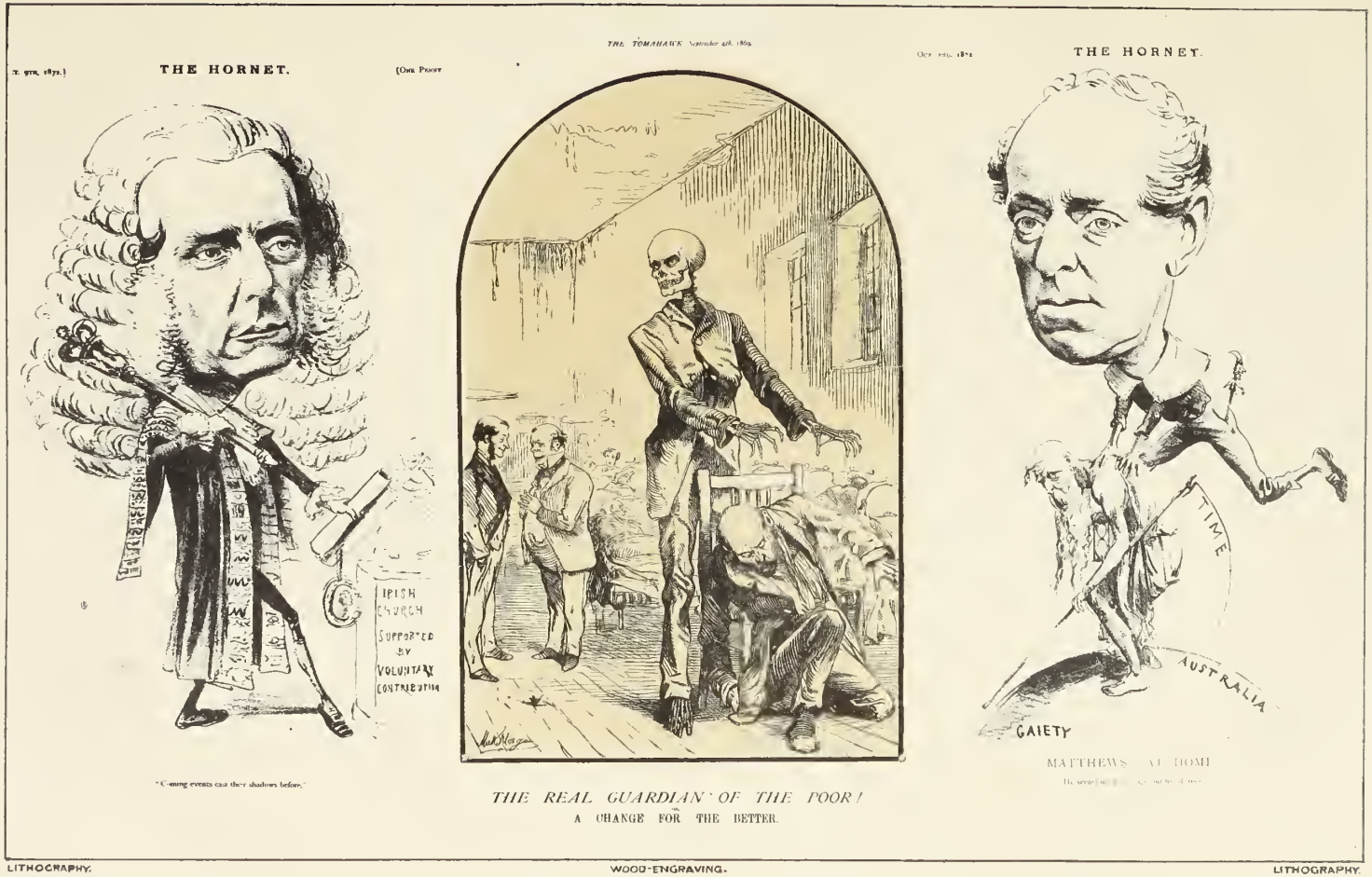
It is much regretted that, for want of space, the reader cannot here be presented with more of this exquisite "drolling" of this very talented caricaturist.

Mr. Leech died in the full enjoyment of a well-earned reputation, in 1864.

Caricature is presented in its modern and present aspect—that is, as it is in the year of grace 1874—by Group 55.

Two illustrations, selected from the smart periodical called the *Hornet*, show the re-introduction of lithography, after it ceased to be used for caricature by John Doyle, the celebrated "HB."

This big-headed style was derived from France, in which country enlarged heads and diminutive bodies were introduced by a celebrated grotesque sculptor, Danton, and hence adopted by caricaturists.



"Coming events cast their shadows before."

THE REAL GUARDIAN OF THE POOR!
A CHANGE FOR THE BETTER.

MATTHEWS AT HOME

LITHOGRAPHY. WOOD-ENGRAVING. LITHOGRAPHY.

By enormous heads no great degree of satire is added to the design; the principal gain appears to be the opportunity thus afforded to give, by lithography, a close likeness to the great or little originals, the portraits being touched in from photographs, which abound, of distinguished persons.

The late Lord Chancellor, Selborne, eminent at the bar as Sir Roundell Palmer, is here represented in full costume, bearing the mace and seal of office. An inscription on a pedestal behind him indicates his Bill for the "Support of the Irish Church by Voluntary Subscriptions." The head is well drawn, and the entire design devoid of satire; of course the enormous head, joined to the miniature body, renders it a caricature.

On the opposite side is a similar caricature of the ever-green actor, Charles James Mathews, whose return from a successful visit to Australia is thus commemorated by the *Hornet*. It is drawn by the same artist, and represents Mathews as playing at leap-frog with old Father Time. He has leaped from Australia to the Gaiety Theatre, where he made his reappearance. The design is clever, and is a pretty compliment paid to a veteran and sterling actor. The *Hornet* also has given a good portrait of G. Cruikshank, introduced in Group 45, page 151.

The centre subject is a wood engraving, with a tint printed over it, having the lights cut out, so as to leave the white paper in the required places. The subject is freely drawn on wood by Matt Morgan, an artist of considerable power, principally engaged in scene-painting.

I believe that the drawings made by Mr. Morgan for the *Tomahawk* are the only specimens of this mixed execution applied to caricature, and are imitative of his drawings in pen and ink on tinted paper, with the lights touched in with white. The *Tomahawk* was a work commenced and carried on for a year or two by some members of the Conservative party; but, owing to certain circumstances, Morgan retired from it, and was succeeded by another artist of no particular merit. Soon after this the *Tomahawk* collapsed. Colour over wood-engraving is now called Chromoxylography!

The early subjects contributed by Morgan to this work were drawn with great freedom and spirit, showing also an apt invention and thorough appreciation of the art of caricature. The subject selected for illustration of the mixed style of printing from a wood-engraving is unobjectionable, as it is free from personality, but attacks manfully a class richly deserving of satirical chastisement. The pauper who drops from his chair by sheer exhaustion

and bad treatment is claimed by Death, our old impersonation in the skeleton by Holbein, and experiences a relief, "a change for the better," when "Death, the real Guardian of the Poor," claims him. The parish doctor and the fat master of the workhouse gossip pleasantly together while Death is busy amongst the paupers!

This caricature was provoked by the disclosures made respecting the treatment the paupers in more than one workhouse experienced at the hands of the authorities. It is a legitimately satiric blow, aimed at all parish functionaries who neglect the solemn trust confided to them.

When the work was discontinued, the office of the *Tomahawk* closed, and the entire stock dispersed. It is now difficult to obtain impressions of these wood-engravings, as the stock in hand was sold for waste paper and consigned to the paper-mills. Reduced to pulp, it would thus experience, as it were by a "transmigration of souls," another state of existence, in, perhaps, the shape of tracts published by some religious society, as a contrast to the scandalous and abusive matter it too frequently disseminated.

The old title of *Figaro* the clever Barber of Seville, adopted by the facetious Gilbert à Beckett for a "slashing" periodical defunct many years ago, has been recently revived with a considerable amount of talent and vigour. Published on Wednesdays and Saturdays, it gives numerous caricatures, dispersed amongst witty articles, and on Wednesday a big-headed caricature of some distinguished person. One of the "fastest" contributors signs himself as "O. P. Q. Philander Smiff."

There is much originality in the drawing of the caricatures in this amusing work. They appear rather heavy, owing to the adoption of a new process on zinc plates, by which the drawing —probably made with a resisting varnish—becomes thick in the outline. However, they are cheap at the price, "one penny," and will repay the investment of our new diminutive bronze penny. Recently, miniature caricatured portraits have been added, drawn in lithography.

With *Junius*, a comic work born a few months ago, and now defunct, the present account of comic and satiric periodicals employing caricature art closes.

It has been too generally the fashion with critics in writing on art to neglect caricature, imagining it to be a subject too low for consideration, because it deals with an undignified aspect of society. This essay shows that talent of a high order, for nearly a hundred years, has been engaged upon this contemned art.

Caricature in France, very many years since, obtained the consideration it merits. The collection in the Public Library at Paris contains considerably more than a million of caricatures.

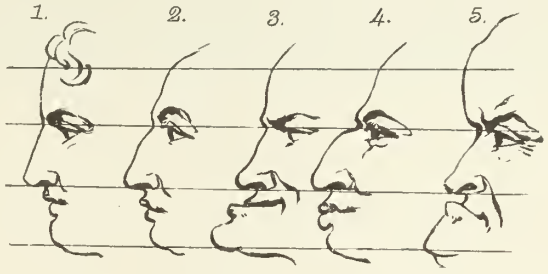
At the present time Mr. Reid, the keeper of the Print Department at the British Museum is, in conjunction with Mr. Stephens, preparing an extensive catalogue of an immense collection of caricatures and satirical prints dispersed through the general library and print-room. Persons whose attention has not been especially directed to the subject of "graphic satire," have no conception of the vast mass of artistic talent it embraces.

A close study of the collections in England and the continental capitals would afford ample and curious materials for a history of European politics, of manners, costume, and society. Too frequently a caricature once seen and laughed over, is thrown aside, tossed into the fire, or swept away by servants. Thus, in the process of time, caricatures are sold by the hundredweight to chandlers' shops and paper-mills. This is one of the ready ways by which a work "gets out of print." The great mass of these productions thus destroyed renders the few remaining copies scarce and valuable; these, in the course of time, would produce at sales as many pounds sterling as formerly they cost pence.

Suppose an iniquitous measure be proposed by any government—as excessive taxation, an infringement of the popular rights, a gross neglect of duty, tyrannical measures threatened, stupid class-legislation, or other mistaken acts on the part of our authorities—satirical articles immediately appear, and caricature attacks the obnoxious measures. In all probability, public attention being thus directed to the weak or injurious character of the proposed legislation, the question becomes greatly modified, if not rejected, by Parliament. Results of this kind could not be produced by painting, at an immense cost, a dozen fresco pictures of grand historical or poetical subjects. All the gods and goddesses of Olympus put together could not settle the question whether Sir Richard Mayne had a right to shut the public out of their own park; whether "my lords and gentlemen," enjoying their gorgeous clubs on Sunday, are justified in depriving thousands of working men and others of their substitutes for clubs. Such questions as these often arise. But let *Punch*, *Fun*, *Judy*, *Figaro*, or some equally esteemed satiric publication, loose their "dogs of war" as "slashing" caricature, aided by equally "slashing" leaders in the public prints, the question will be ventilated and soon settled, one way or other. All the efforts of all the grand historical painters throughout Europe, with their heads in the

clouds of poetic art, could not teach the masses so effectively as have Hogarth, Gillray, George Cruikshank, John Leech, Tenniel, and their successors in comic art, by their caricatures. If one of the great objects of art be to better the condition and mind of mankind, this great object is attained in an infinitely greater degree by the so-called *low style;* which meets the public eye daily and hourly, appeals to their sympathies, and is, in reality, a universal teacher; than by the grandest style of art.

Had caricature and photography existed in past centuries, how delighted should we be to behold an Alexander, a Nero, a Cæsar, or any other be-praised blood-shedder or garotter of public liberty, transfixed by the etching-needle of a Gillray or a Cruikshank! How would an ancient *Punch* have "shown up" that royal and contemptible rascal, John; the bruising bully, Richard Cœur de Lion; that royal Blue Beard, Henry VIII.; not forgetting the vanity and caprice of that queen of coquettes and of England, Elizabeth, and many other regal delinquents? But no! England was then enslaved, satire was too dangerous a game to play at, men's heads were but loosely attached to their bodies; consequently the spirit of caricature was stifled. Without civil and religious liberty, joined to an unshackled press, caricature cannot exist; thus it becomes, by its free exercise, a sure exponent of the degree of freedom enjoyed in any country.

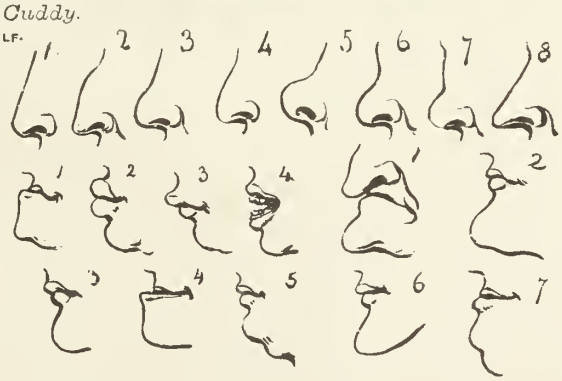


1.

2.

Capt. Grose, F.R.S, F.S.A. and his stick Cuddy.

ETCHED BY HIMSELF.



DRAWN BY R. W. BUSS.

ETCHING.

CAPT. GROSE, F.R.S., F.S.A.

Rules by him for drawing Caricatures.

FOLIO XX.

PRACTICE IN CARICATURE.

Captain Grose, F.S.A., "the Facetious."—His Essay on Caricature.—His Portrait, Rules, and Illustrations of Caricature.—Beauty.—Anachronisms and Contrast contribute to the Ludicrous.—Practice of Hogarth, of Gillray, of George Cruikshank. — Sketches from Memory, and Classifying of Sketches made. — Tail-pieces. — The Monopolist, a "Coat Tail-piece," by R. W. Buss.—The celebrated "Tail-piece," by Hogarth, concluding this "Essay on English Graphic Satire."

IT is strange that though caricature is now, and has been for a century, so popular in England, yet but little has been written on it as regards its practice. Almost any one who has the least idea of drawing can sketch what is considered a caricature; but to produce satirical designs, full of invention wittily applied to passing events; to compose agreeably; to draw boldly and well; to preserve likeness to individuals, although the features or figures may be exaggerated; to produce a pleasing effect of light and shade; in fact, to invest a design with the qualities of art, is not given to many.

The rapidity with which so-called caricatures appear, and the number of such designs, incline persons to associate vulgarity and a low power of art with comic or satirical engravings; but a little reflection, and an acquaintance with the voluminous works of Callôt, Hogarth, Bunbury, Gillray, Cruikshank, Doyle, John Leech, Tenniel, and many of the present caricaturists, will soon convince any one that a great caricaturist is a man of mark.

Captain Grose, F.S.A., an antiquary of considerable eminence, and a lover of comic art, thought it worthy of his talents to write "An Essay on Caricature," a work which may be studied with advantage by the incipient Gillray or Cruikshank. The work is scarce, but the main points in it are here presented to the reader.

"The facetious captain," whose portrait is in the centre of Group 56, premises that caricature is a dangerous power to possess, as its employment might be brought to bear on a testy bachelor uncle or an antiquated aunt having a goodly account of bank stock standing in their names, which ridicule might seriously endanger for the unfortunate caricaturist.

The student is advised to draw from sculpture or from plaster-casts, and in different views. This practical advice can in the present day be thoroughly taken, for Government schools of design, excellently fitted up, and well supplied with casts, are to be found in many places in London and the provinces. A power of sketching and of careful drawing can thus be obtained, as well as a taste and feeling for the beautiful in art and in nature. The more of this careful study from the antique the better for the student. Feet, but especially hands, should be closely studied, as in caricatures they require neat and expressive drawing.

"Beauty," says the Captain, "according to many national tastes and ideas, varies considerably. Corpulency is admired in China and Morocco; large eyes, broad, flat noses, black or yellow teeth, in Africa. The Tartars admire small eyes, like slits, and small noses. Tamerlane had a slave who was vastly admired because she had *no nose*."

According to the received ideas of European beauty, the charms just alluded to are as much opposed to them as is the distortion of ears, noses, mouths, or skulls; nor does the tattooing of the face or body enhance beauty any more than the black, vermilion, or blue colours of a savage in his war-paint.

Up to this point all art-students require a well-grounded training in the antique, supplemented by study from the living model.

The student who desires to practise caricature should make pen-and-ink drawings from tight and loose drapery, furniture, armour, and exteriors of houses, cottages, and interiors of various kinds. The sketches, if only slight, should be preserved and classified, so as to be referred to when required by the student.

"After due time devoted to this preliminary work the student may now enter upon a very instructive and amusing series of experiments by altering the distances and proportions of the features in any copy he may make from a cast, a print, or a drawing. He will be astonished at the variety and the oddity of faces resulting from such experiments."

A systematic mode of observation is next advised by the facetious captain, and he thus tabulates it:—

"Profiles of faces are contained within a line more or less curved, touching the extremities of the forehead, nose, and chin, as in figures 1, 2, 3, 4, on group 56.

These profiles may be classified thus:—

No. 1. The angular profile.
No. 2. The concave profile.
No. 3. The convex profile.
No. 4. The upright-lined profile.

"But in nature these may be found mixed. Thus:—

No. 5. Veto-convexo profile.
No. 6. Convexo-veto profile.
No. 7. Convexo-concavo profile.
No. 8. Concavo-convexo profile.

"The student, with his mind stored with the above variations of profile, would find no difficulty in classifying any profile in nature he might wish to remember.

"Of Separate Features.

"*The Nose* may be: 1, angular; 2, aquiline or Roman; 3, parrot's beak; 4, straight or Grecian (antique); 5, snub or turned-up; 6, bulbous or bottle; 7, mixed or broken.

"*Mouths* are of four kinds: 1, under-hung; 2, pouting or blubber lips; 3, shark's mouth; 4, bone-box.

"*Chins* are of six kinds: 1, the nut-cracker; 2, convex advancing; 3, convex retiring; 4, concave advancing; 5, double; 6, cucumber.

"Front of Face.

"The front views of faces should be divided into three equal parts. Direct front views would have an upright line in the middle, but if turned more or less to the right or left, then the line for the features should have a curve as a rule, similar to the form of an egg. Over the wing of the nostril will be found the inner angle of the eye. The ear will be found in the space between the nose and the forehead. Eyes, if large, globular, and projecting, may be called, 1, goggles; when closed so as to appear like slits, may be called, 2, pig's eyes. Eye-brows are arched or high, or low and overhanging the eye. The mouth and eye-brows are the features that chiefly express the passions.

"The position of the eyes varies in three ways: 1, horizontal; 2, angular upwards; 3, angular downwards.

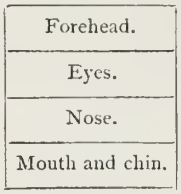
"How to Classify a Head.

"No. 1 profile has a convexo-concavo nose, snubbed; mouth blubbered, chin double, eyes goggle, eye-brows pent-housed or overhanging.

"No. 2 profile has the nose right-lined, eyes like slits, or pig-eyed, shark's mouth, chin retiring, eye-brows arched.

"In this way a profile may be noted down without a line of drawing in it. Some such method of observing is in use with many artists.

"Again, many human faces bear a strong resemblance to those of brutes; some being like lions, some like cats, foxes, bulls, calves, sheep, goats, and monkeys."



If the "facetious captain's" foregoing sets of features be drawn on separate pieces of cardboard and placed as here shown, by changing the noses, eyes, mouths, and head-dress, it is astonishing what curious combinations of features will result. This, while it affords a kind of artistic game, will prove of great service to the young caricaturist.

The captain now proceeds to the theory of the ludicrous, and lays down the rule that in caricature the ludicrous is mainly produced by the employment or the proportions of the figures being quite incompatible with each other. "That is, let every person or thing represented be employed in that office or business for which by age, sex, profession, or constitution he is totally unfit. A cowardly soldier, a deaf musician, a bandy-legged dancing-master, a gouty or corpulent footman, an antiquated fop or coquette, a drunken riotous justice of the peace, a tailor on a high-couraged horse, are examples of ludicrous objects.

"If poetical justice be desired, and a feeling of satisfaction is to be aroused, let the justice have a broken head, or the tailor fall from his horse.

"But the desire to administer poetical justice must not be carried to a painful extent, or it would then cease to be ludicrous.

"Contrast is another element of the ludicrous. Thus, a very tall man beside a very short one; a thin, spare figure by the side of a corpulent one; a big, masculine woman with an effeminate husband—all these cause laughter; in the latter case the man appears ridiculous from being under the protection of the woman. Anachronisms are fruitful sources of the ridiculous. Thus King Solomon tricked out in a full court suit—a bag wig, lace cravat, ruffles, and a dress-sword, becomes a ridiculous object.

"So the siege of Jerusalem, with the Emperor Titus surrounded by his aides-de-camp, all dressed out in laced coats, great wigs, and jack-boots, firing off cannons, is ridiculous."

All schools of art, especially the Dutch schools, have until late years presented ludicrous anachronisms, from the horse-pistol held by Abraham to slay his son, to angels in shot silks and satins fiddling and fifing in the clouds.

Like most rules, these are drawn up from a study of the works of the artists or authors who, by great natural talent and aptitude for any particular art, have distinguished themselves before such rules were thought of. Still, rules of this kind, when well considered, help to shorten the study, and they will aid the student on his way. In regard to particular practice, as the caricaturist generally executes his work on steel plates, or on wood blocks, it would be a great help in this direction if his studies were made with pen and ink, or a hard pencil, on smooth card-board.

Sketching from casts, prints, and natural objects should be pursued until heads, figures, draperies, and common objects can be reproduced from memory alone. A good caricature, in regard to its drawing, should be executed quickly, while the spirit can be preserved. The points of the figure, the joints, all require especial attention, so that figures may be produced extempore with sufficient accuracy in any required attitude.

Such was the practice of Hogarth, Gillray, Bunbury, Rowlandson, Cruikshank, and our modern school of caricaturists, compared with the want of study evident in the lame elaborations of Sayer and many other artists before Gillray.

Without constant and close observation, and sketching whenever it is practicable, however slight may be the sketches, no one can succeed in caricature. There are many occasions when it is undesirable to attract attention by open sketching. Some method thus becomes desirable.

A classification of features such as that advised by Captain Grose would be found useful.

Close observation is the mode adopted by Cruikshank. Hogarth sketched on his left-hand nails, or closely studied his original. Gillray kept in his pocket a number of small cards, the portraits of noted men, for sketching. A sheet of note-paper, folded small, so as to be hidden in the palm of the hand, is a good plan to adopt. Thus figures in motion or walking along the street may be followed and sketched as they go. Where sketching is impossible the forefinger may be advantageously used by tracing

in the air the required form. A hat or an umbrella affords sometimes a convenient screen while sketching.

These expedients may supply useful hints to the aspiring Gillray, but almost every artist who sketches from nature adopts some plan of his own.

The youthful caricaturist should use some caution in regard to sketching in the streets or public places, as the experience of many artists proves that some individuals become angry and quarrelsome, if they detect any one "taking them off," as they call it. Quarrels of a troublesome and really serious nature have taken place in consequence of sketching a house, stable, or barn belonging to an ignorant suspicious tenant who discovers any one "making a plan" and "trespassing on his premises," imagining some mischief to be intended.

The reader is presented with a back view of the "facetious" Captain Grose, drawn and etched by himself; also with a portrait of his famous and favourite stick, which he, in imitation of the knights of old naming their swords, called by the pet name of "Cuddy." Group 56.

This work comprehends, it is believed, one or more examples of every mode of execution adopted by the professors of graphic satire, from the earliest period to the present one.

Electricity is producing extraordinary results in printing; not only will it accurately reproduce an engraved plate by depositing copper, but it actually deposits steel upon copper plates. The old practice of casting, in type metal, from engravings on wood, is now superseded by the electrotype.

Lately a new process has been partially successful. It is in use for the *Figaro*, and is a mode for obtaining designs on zinc plates, which will mix up with the letter-press. At present it appears to be in an infant state, but after a time it may prove capable of excellent results.

Throughout this Essay, wherever it could be done, the speeches supposed to be uttered by the persons represented, have been omitted in the print, though given in the text, because by that much confusion in the subject has been avoided, especially when reduced in size.

In fac-simile examples produced by the action of light this could not be done. What light and electric agency may still have in reserve for art and for printing, it is impossible to guess in this age of progress and of clever adaptation of scientific facts.

MIXED MEZZOTINT.

THE MONOPOLIST.

Conclusion.

The last or concluding design or engraving to any book has in the language of art for many years been named the "tail-piece." This term is also applied to any ornament at the end of a chapter.

Amongst the artists who have played with this idea is Thomas Bewick, the celebrated wood-engraver. His "tail-pieces" are witty inventions and beautiful engravings. W. M. Thackeray, himself a clever etcher, has introduced variations on this idea in the illustrations to his novels.

Willing to comply with such time-honoured custom, a subject engraved in the mixed style of mezzotint has been selected for that purpose, and is placed at the tail of this book. It is from one of my original pictures, entitled "The Monopolist," Group 57. The man is a type of the class of persons who live by fattening on the poor. Such a fellow would buy up all the corn and coals in the country, if possible, and only sell at high prices, though the poor around him might die of starvation.

"The Monoplist," true to his instincts, takes up *The Times* and the whole fire to himself, utterly regardless of the wet and shivering visitor who has just arrived, becoming thus a Coat-Tail-Piece.

But a far greater satirist has produced a "tail-piece," one no less than the immortal Hogarth. Of all "tail-pieces" this is the most original, the most celebrated, and, moreover, is the last work upon which his genius was engaged. Group 58.

In declining health, he took a house at Chiswick, and in this country-residence the "Tail-piece" was originated.

It is worthy of remark that this curious production, upon which Hogarth worked till a short time before his death, has a double meaning; for not only does the tail-piece denote the end of things, but it is a satire upon his arch-enemies, the picture dealers. The painter has entitled the subject "The Bathos, or Manner of Sinking in Sublime Paintings; inscribed to the Dealers in Dark Pictures."

These worthies hunted up all the daubs to be found in brokers' shops at home and abroad; then, by smoking them and by putting on plenty of varnish, they imposed upon ignorant but wealthy men, by passing off these wretched pictures as the works of genuine old masters. To such an extent was this carried, that many eminent native artists were literally destitute, as the public taste and the wealth of connoisseurs and of picture buyers were com-

pletely turned into the hands of mere dealers, who decried the works of surrounding living authors, and declared no picture to be of value except by an Italian master of the old school.

This cant was ridiculed by Goldsmith who, speaking of the courtly Sir Joshua Reynolds, says of the dilettanti:—

> "When they talked of their Raffaelles, Correggios, and stuff,
> He shifted his trumpet, and only took snuff!"

On the lower part of the plate are two diagrams really belonging to "The Analysis of Beauty," published by Hogarth, in 1754. What they have to do with "The Tail-piece" is hard to discover, for the entire inscription belongs to his famous mystification of "The Line of Beauty and of Grace," alluded to on page 87.

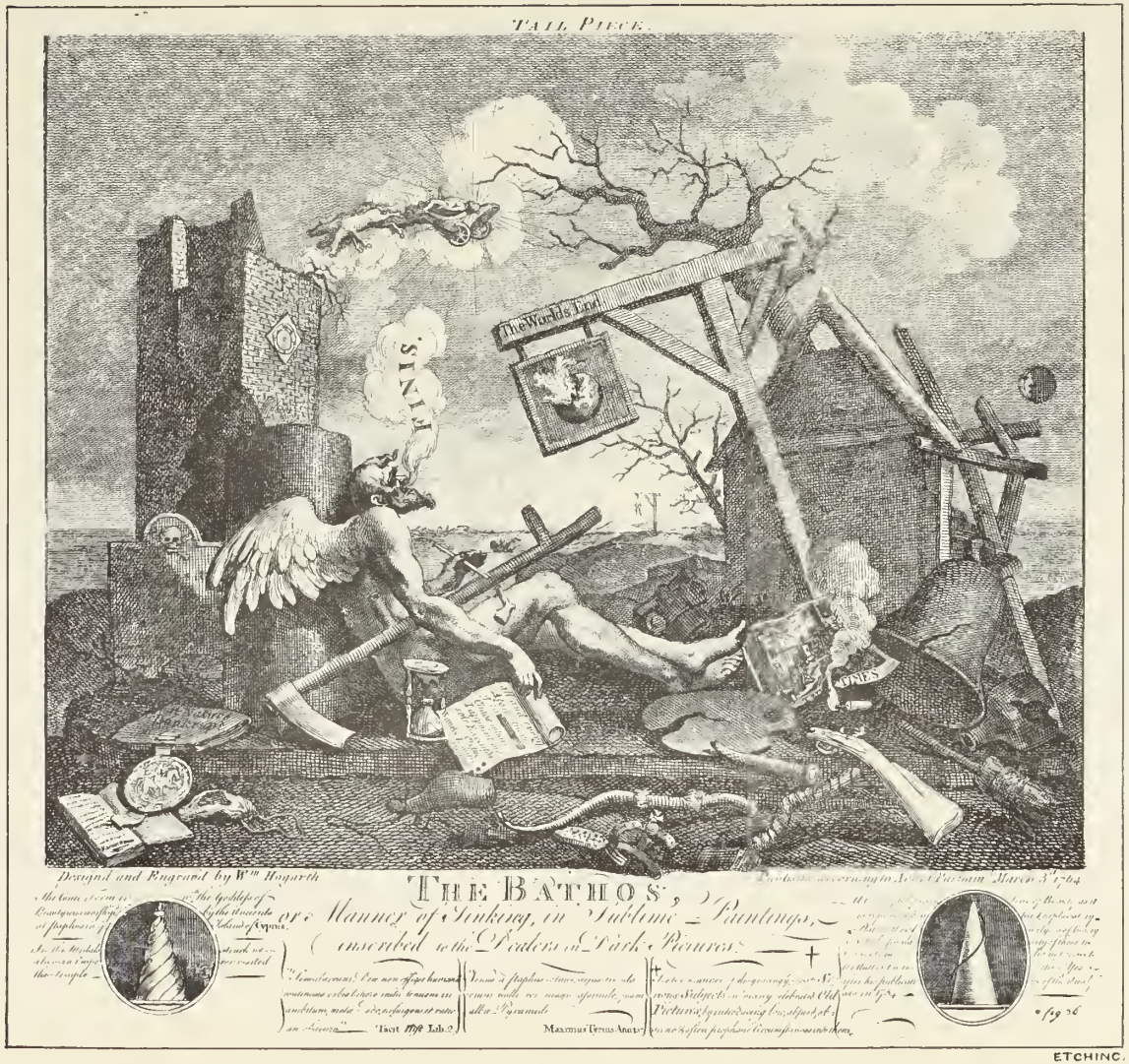
One diagram is thus explained: "The conic Form in wch the Goddess of Beauty was worship'd by the Ancients at Paphos, in ye Island of Cyprus. See the medals struck when a Roman Emperor visited the Temple."

The other diagram is stated to be "A copy of the precise Line of Beauty, as it is represented on the 1st explanatory Plate in the 'Analysis of Beauty.' *Note*, the similarity of these two conic figures did not occur to the author, till two or three years after his publication of 'The Analysis,' in 1754."

As "The Analysis of Beauty" was published ten years before "The Tail-piece," it is probable that Hogarth had some designs bearing on that subject ready engraved, of which these diagrams were explanations; also that he had the presumed engraving cleaned off the plate, leaving only these diagrams upon the old plate; that he took the old copper and used it up for "The Tail-piece."

It appears that after the publication of his "Analysis of Beauty," Hogarth came upon the statement of the cone being one of the forms in which Venus was worshipped. Possibly he was unwilling to let this corroborative information die with him, so he fired a parting shot at his traducers by allowing these diagrams to remain on the engraving of "The Tail-piece" in 1764.

The first idea of the celebrated and original design called "The Tail-piece" was started in a company of friends round his own table, at his pleasant retreat at Chiswick. In a desponding state of mind, Hogarth remarked to his friends, "My next undertaking shall be 'The End of *all* Things.'" "If that be the case," said one of the company, "your business will be finished, for there will be an end of the painter." "There will be so," answered Hogarth,


TAIL PIECE.
The World's End
FINIS
ONES
Designd and Engraved by Wm Hogarth
THE BATHOS,
or Manner of Sinking, in Sublime Paintings,
inscribed to the Dealers in Dark Pictures.
Tacit Hist. Lib. 2
Maximus Cyrius Annus
fig 36

ETCHING.

sighing heavily, "and therefore the sooner my work is done the better!" The very next day he set to work in an earnest way that seemed to indicate a fear that he should not live to complete his design. This, however, he did, with his usual ingenious and facile invention. He collected everything that could denote the end of all things.

His first idea was that of Old Time at his last gasp; he has smoked his last pipe, broken it over his broken scythe, and puffs out of his mouth a cloud of smoke inscribed *Finis*. His hour-glass is smashed. Old Time holds in his hand his will, by which he leaves to ≡, or Chaos, every earthly atom, appointing Chaos as his sole executor. The will is attested, signed, and sealed by the Fates—Clotho, Lachesis, and Atropos. A broken column supports Time in his last moments. Behind the column is a gravestone and death's head, and a statute of bankruptcy taken out against "Nature." Under the seal is a play-book, open at *Exeunt omnes*. Close by is an empty purse. Near to the figure of Time is a last and piece of wax-end, a broken bow, a smashed-up crown and a worn-out brush, a fragment of ship's cable, and a broken firelock. A burning candle-end has set fire to *The Times*, one of the caricatures of the day. A cracked bell, a broken bottle, and a broom worn to the stump, complete the foreground. Behind is a falling sign-post for the "World's End Inn." The sign itself is "The World on Fire." The capital of a column indicates ruins; so do the falling house and blasted trees. A gibbet, according to the fashion in Hogarth's day, has suspended to it a murderer, hanging in chains. The sea is overflowing the land and engulphing a ship. A ruined church tower has a dial, but no hands to denote time. Apollo, or Phœbus, with his horses, are struck dead. The moon is in her wane.

On reviewing this design Hogarth exclaimed, "So far so good! Nothing remains but this," upon saying which he drew a painter's palette, devoid of colours and broken.

"Finis," he then said, "the deed is done!" and Hogarth never again took palette or pencil in hand.

The engraving also concluded, the last whiff of smoke exhaled by Old Time, in the agonies of death, received its engraved inscription,

FINIS!

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